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CRAWLEY

BILLIARD BOOK

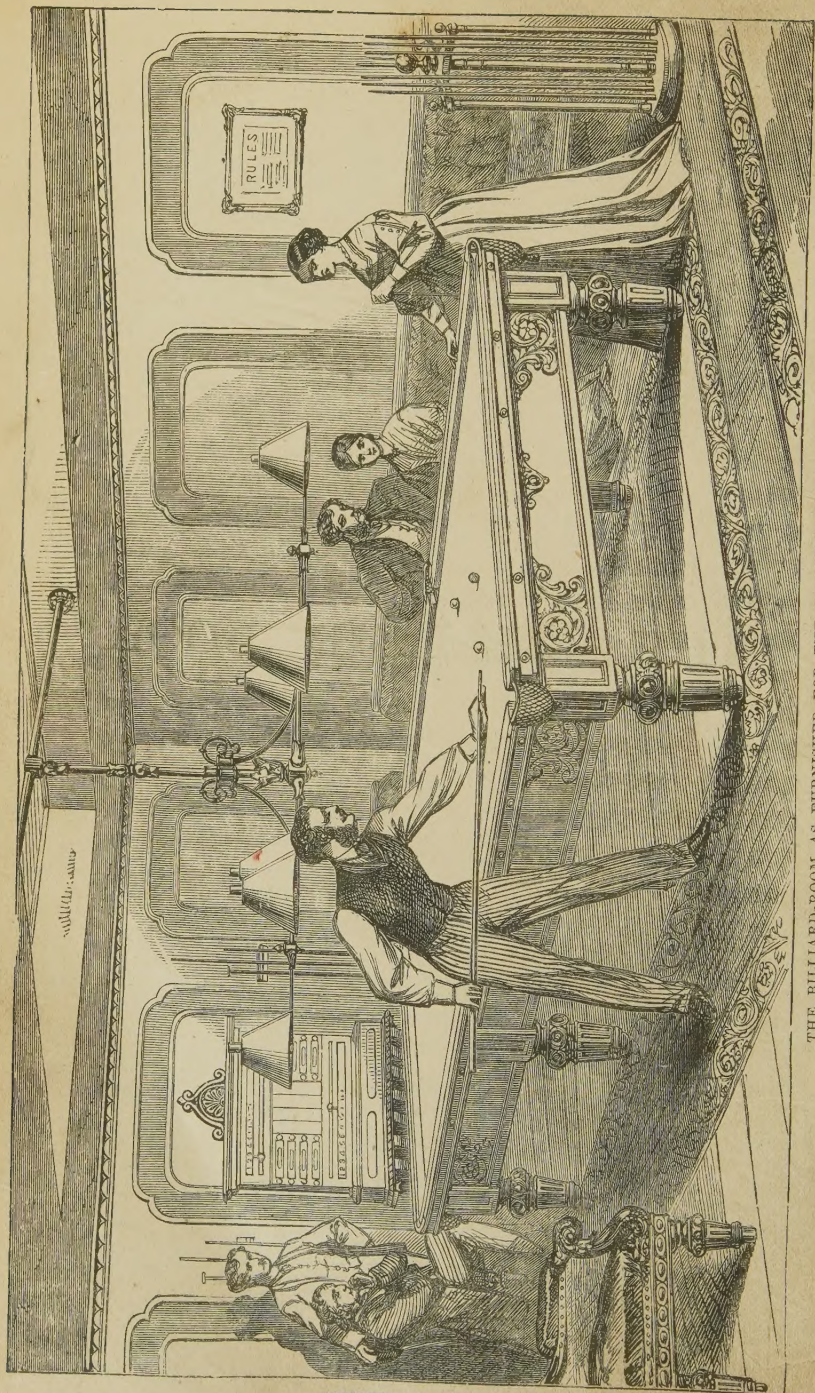




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THE BILLIARD BOOK.



THE BILLIARD-ROOM AS FURNISHED FOR THE COUNTRY HOUSE OR CLUB.

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THE
BILLIARD BOOK.

BY

CAPTAIN CRAWLEY,

AUTHOR OF "BILLIARDS, ITS THEORY AND PRACTICE,"

"THE HANDY-BOOK OF GAMES FOR GENTLEMEN,"

"BILLIARDS" AND "BAGATELLE" IN THE ENCYCLOPÆDIA BRITANNICA :

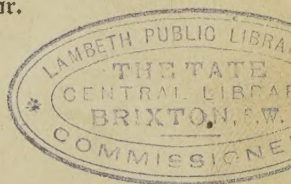
ASSISTED BY

WILLIAM COOK,

FIVE YEARS CHAMPION PLAYER OF ENGLISH BILLIARDS.

NEW EDITION, ENLARGED AND REVISED.

With Illustrations by John Proctor.



LONDON:

WARD, LOCK, & CO.,

WARWICK HOUSE, DORSET BUILDINGS, SALISBURY SQUARE.

1877.

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Richards

1751

\$ 1008



TO HIS ROYAL HIGHNESS
THE PRINCE OF WALES, K.G.,
THIS TREATISE
ON THE BEST OF INDOOR GAMES OF SKILL

IS

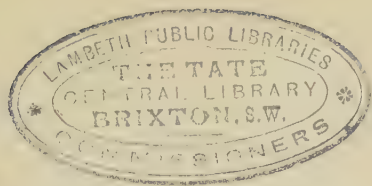
Dedicated

BY HIS ROYAL HIGHNESS'S

MOST OBEDIENT, HUMBLE, AND DEVOTED SERVANT,

RAWDON CRAWLEY,

Captain Unattached.



P R E F A C E .

SINCE the first issue of this Work, Billiards has made great strides in public favour. The later men have shown immense superiority over the foremost Players of 1866. Desirous of making *THE BILLIARD BOOK* an Authoritative Exponent of the game as now played, I have sought and obtained the co-operation of William Cook, who, for five of the seven years during which the competitive matches on the small-pocket tables have been in vogue, held the distinguished position of Champion, and is, in my estimation, at this moment the finest and most scientific player in the world. In all that pertains to its Practical Teaching, the present edition is the result of our joint labours. The Spot-stroke and the Side-stroke, the distinctive features of Modern Billiards, are fully described and illustrated. Every diagram has been tested and every statement verified: and *THE BILLIARD BOOK* thus benefits by the knowledge, experience, and manipulative skill of my able and eminent collaborateur.

It was found impracticable to issue the volume previous to the 28th of May, though several of the

sheets had been sent to press before the Twelfth Match for the Championship was played. This will account for the occasional mention of Mr. Cook by the honorary title which then belonged to him of right, but which is now possessed by Mr. John Roberts, junior.

It was my intention to have proposed a new Code of Laws for the Game of Billiards; but, after long consideration, I decided to leave the subject—for the present, at least—untouched and undiscussed. For all practical purposes the Laws as they here appear will, I believe, be found sufficient. I shall, however, be happy to receive, through my publishers, any hints or suggestions likely to render them finally complete and indisputable — if such consummation, in any laws, be really possible!

For the opinions expressed—the history, gossip, design, arrangement, character, and literary contents of THE BILLIARD BOOK, I am alone responsible.

RAWDON CRAWLEY,

Captain Unattached.

Megatherium Club.

Festival of St. Leger, 1877.

PREFACE TO THE FIRST EDITION.

THE very favourable reception accorded to my first Treatise on Billiards has induced me to produce the present volume. In it will be found a digest of all that is known of this excellent indoor game. From a long experience of the difficulties encountered by young players in acquiring a knowledge of the scientific principles of Billiards, I have thought it well to make my Book both elementary and practical. The instructions given are, I trust, sufficiently explicit to enable anyone speedily to master the secret of Billiards, even if he had never previously handled a Cue or struck a Ball. Billiards has grown into a science since White and Kentfield illustrated its peculiarities ; and so rapidly has it improved that some rules and theories in my former Treatise are already obsolete. I gladly take this opportunity of tendering my acknowledgments to numerous celebrated players and mathematicians, who have favoured me with their advice and assistance during the passage of the work through the press ; and especially to a Cambridge friend, interested in the mathematical department of Billiards, for some valuable Remarks on the Angles of Incidence and Reflection. In the technicalities of the Table, the Cues, and the Balls, I have

derived great benefit from the courtesy of Messrs. Burroughes and Watts, the eminent Billiard Table-makers of Soho Square ; and for the graphic Illustrations which accompany the text I am indebted to Mr. John Proctor, a young artist of considerable aptitude and taste. The Laws and Directions for the several Games have been compiled and amended from those furnished by the best authorities ; and for some few of the Practical Diagrams I have consulted the works of previous writers. I am not conscious, however, of either repeating myself, or of improperly employing the thoughts of others. And so I may say with Imogen—

Good masters, harm me not ;
Before I entered here, I call'd ; and thought
To have begged or bought, what I have took. Good troth,
I have stolen nought ! nor would not, though I had found
Gold strew'd o' the floor.

I shall be happy to receive, through my Publishers, any suggestions with which players may kindly favour me, with a view to the improvement of a future edition.

Megatherium Club.
April 1866.



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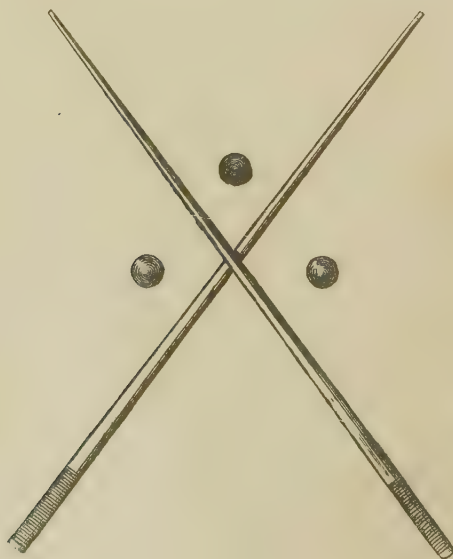
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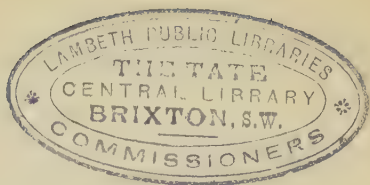
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TAILPIECES, VARIOUS, AT ENDS OF CHAPTERS.





THE BILLIARD BOOK.

CHAPTER I.

INTRODUCES ALL THE REST.

All the world's a game,
And men and women merely Billiard-players.

SHAKESPEARE (*a little altered*).

BILLIARDS now-a-days is a fashionable and reputable game. Every good country house and every town house of any pretension has its Billiard-table; and young ladies, equally with young gentlemen, are well posted in the mysteries of hazards, canons, side-strokes, and flukes. Time was, however—and not so long ago but that many good players may remember it—when Billiards was a mere rooking and sharpening game of the taverns and the clubs. When, some twenty years ago, I began to write about Billiards in the *Field* newspaper, no greater contrast could be found than in the practice of the game in public rooms and private houses. Then the ordinary public rooms were dirty, dingy, and comfortless: places to be avoided by decent people; places frequented principally by knaves and greenhorns; the horror of mothers and the detestation of fathers; mere haunts of dissipation, knavery, smoking, betting, and brandy-and-water.

As a game for ladies and gentlemen, Billiards stands at the head of what may be called Indoor Athletics. Requiring far less mental exertion than Chess or Whist, it has the advantage of being a more social game than either of them, as it may be played by two persons or by a dozen; and while it provides amusement for the mind, it also affords exercise for

the body. The use of the Cue brings all the muscles into action, and is for indoor play what the spade and the croquet-mallet are for the garden and the lawn. For men there are cricket and football, racing, hunting, and fishing, riding, driving, swimming, gymnastics, and a score of other manly games; while for ladies Billiards and Croquet are almost the only games combining exercise with amusement. It is commonly said that active players walk about a couple of miles round and about the table in an hour's play. If they do, they must be very active players indeed! The great charm of these games is, however, that both sexes can join in them on perfectly equal terms. Indeed, Captain Mayne Reid claims for Croquet a pre-eminence over all games for ladies and gentlemen. He declares it to be "the most attractive pastime of the age; which, in point of intellectuality, disputes the palm with Billiards or Whist, and even with that selfish duality Chess." I am quite willing to give my gallant friend all the credit he desires for Croquet as an outdoor game; but he must, in return, agree with me that, for a wet, dull day, or a winter's evening, there is no indoor game so delightful as Billiards. The Miniature Billiard-tables that have recently come into use are well adapted for ladies' play. They occupy but little room, and are soon put out of the way when not required. For learning Billiards they are not in all respects equal to the full-sized tables, but as every Canon and Hazard made on the one can also be made on the other, and as less force is required in striking the balls, they particularly recommend themselves to young ladies, in houses where space for a twelve-foot table cannot be conveniently found.

When I commenced writing on the game the Billiard-room was considered, not without warrant, as a place of low resort, where clever Sharps took advantage of wealthy Flats. So common was this that old players used to tell how "so-and-so was picked up," and by what clever "dodges" tyros were induced to wager, and lose, half-crowns and sovereigns. In Roberts's book on Billiards, the most amusing chapters record the doings of certain clever fellows who haunted public rooms,

and brought the game into such disrepute that its very name was banned in respectable society. All this, however, has changed. Billiards, as now played, whether in public rooms or private houses, is admitted to be a thoroughly good game—a game that in itself combines the elements of chance and skill, and provides an amount of real athletic enjoyment possessed by no other indoor amusement—dancing and fencing excepted. Billiards is thoroughly amusing without being a tax upon the mind.

In the days—how long ago they seem, as I look back to them!—when I used to play with Thackeray and Sir Francis Clavering in India, and give a friendly lesson to Warrington and Arthur Pendennis at the Megatherium, Billiard-play was to a great extent a matter of chance. Few people knew anything of the scientific principle of the side-stroke, and fewer still played canons with reference to the unerring law of equality of angles. Certain phrases were, indeed, in common use among the professors and players. It was not unusual to hear Kentfield and Mardon, both fine players in their day, declare that “the angle of reflection equals the angle of incidence;” but, I take it, they quoted the axiom without thoroughly comprehending its meaning. For—and here we get at the pith of the matter—the angles are only equal when the ball is struck full in the centre, and the player’s ball and the object ball meet and divide at the Natural Angle.

In my first book on Billiards I told an anecdote—strictly true—of a young lady who by active use of the cue reduced a high shoulder, when dumb-bells and all other means had failed. Since then other like cases have come to my knowledge; and at this moment I could point to a lady, moving in what are known as the “higher circles,” who, by Billiard-play, has recovered health and strength, after having tried riding and half the mineral waters in the queendom in vain.

Of the Origin of the Game it is not necessary to speak at any length; and for the simplest of reasons—that of it nothing is absolutely known. Some bold writers—and I note that boldness and lack of knowledge commonly go together—assert

that the invention of the game is due to Henrique Devigne, an artist who flourished in the reign of Charles IX. and Henri III., the contemporaries of our Queen Bess. That it may have reached us from France seems likely enough, for many of its terms—*coup*, *bricole*, and *carambole*, or *canon*—and even its name, as some aver, are French. I think it more likely that Billiards was not invented by the French, but that they improved it out of an old English ground-game similar to *Pall-mall*, of which *Croquet* is the modern representative. In this, indeed, some French writers also agree. In the "*Dictionnaire Universel*," and in the "*Académie des Jeux*," its origin is ascribed to the English; and Bouillet, in the first-named work, says—"Billiards appear to be derived from the game of Bowls. It was anciently known in England, where, perhaps, it was invented. It was brought into France by Louis the Fourteenth, whose physician recommended its exercise." In the other work we read—"It would seem that the game was invented in England." And Strutt, in his "*Sports and Pastimes of the People of England*," considers it probable that it was an improvement on the ancient game of *Paille-maille*, and was played on a table instead of on the floor or earth; an improvement which "answered two good purposes; it precluded the necessity of the player to kneel or stoop exceedingly when he struck the bowl, and accommodated the game to the limits of a chamber." But whatever its origin, and however it was formerly played, it is certain that it was well known in the times of Shakespeare, Spenser, and Ben Jonson. The latter makes the smoothness of the polished ivory the motive of a metaphor—

"Even nose and cheek, withal,
Smooth as is the billiard-ball."

Spenser alludes to it thus—

"With dice, with cards, with billiards, far unfit,
With shuttlecocks misseeming manly wit?"

That Billiards was popular in the sixteenth century we have the evidence of Shakespeare, who does not hesitate at an anachronism, and makes the Serpent of Old Nile ask her

attendant Charmian to beguile the hour, in the absence of her Antony, with a game :—

Cleopatra. Give me some music ; music, moody food
Of us that trade in love.

Attendant. The music, ho !

Cleopatra. Let it alone ; let us to Billiards : Come, Charmian.

Charmian. My arm is sore ; best play with Mardian.

Cleopatra. As well a woman with an eunuch play'd
As with a woman ;—Come, you'll play with me, sir ?

Mardian. As well as I can, Madam.

Cleopatra. And when good will is show'd, though 't come too short,
The actor may plead pardon.

Antony and Cleopatra, act ii. sc. 5.

My friend, Cuthbert Bede, in his “ Book of Beauty,” refers to this pretty falsification of history, and shows us his idea of Cleopatra playing at Billiards—in the dress of the period—with Mardian waiting to make his stroke, Iras looking on, and Alexas keeping score—



“LET US TO BILLIARDS!”

Strutt, who, though not always trustworthy, is still an authority, tells us that in the beginning of the eighteenth century the Billiard-table was square, with three pockets, all on one side—that is, one in each corner, and one midway between. In the centre of the table was a small arch of wood or iron, and at a little distance an upright cone which was called “the king.” In the “School of Recreation”—a little book published in 1710—there is given a rude representation of the table according to this plan. At certain parts of the game it was necessary for the ball to be driven through the arch and round the king without either of them being toppled over. This was not easy, as, being loose on the table, they were easily misplaced. This was called the French Game. A similar method of playing was said to have been introduced by the Italians. In this—which was known as “Trucks”—the king was placed at one end of the table. I am not acquainted with the name of the genius who doubled the number of pockets—and so doubled the interest of the game—got rid of the arch, and banished the king. Billiards began to be played in the modern fashion, I think, towards the close of the reign of our second George. By Statute 30 Geo. II., it was made an unlawful game and was forbidden to be played in taverns, under a penalty of £10.

In the fifth edition of Cotton’s “Compleat Gamester” (1734) now incorporated with Seymour’s “Court Gamester,” we find the first mention of French Billiards, a game similar in every respect to Single Pool, the player scoring two points for the Winning Hazard and forfeiting two points for the Losing Hazard; with forfeitures for Misses and Coups. In later editions of Cotton and Seymour we find accounts of varieties of games—the Losing Hazard Game, Carambole, &c. At this time the French game was played as we play it now, with pockets, but it came eventually to be superseded by the Canon Game, without pockets, and consequently without Hazards. In its earlier days, Billiards seems to have been played in a very simple fashion; each striker taking his turn, and not following each successful stroke with another, as now.

Every uninformed writer on games has something to say about Billiards, and invariably quotes Hoyle; though, strange to say, Edmond Hoyle never wrote a line on the game. It is only in the later editions of our great Whist authority that we find chapters concerning Billiards, Bagatelle, Cricket, &c. The fourteenth edition of "Mr. Hoyle's Games," as published in 1765, by Osborne and Woodfall, and with the author's name in autograph, somewhat faded, now lying before me, contains separate treatises on Whist, Quadrille, Piquet, Chess, and Backgammon; and of them only. The Chess, I suspect, was by another hand. Hoyle died in 1769 or 1770.

So much for the historical aspect of the game, about which much more might be written, though I fancy without either profit or pleasure. Of the present practice of the game and of its prominent professors I speak anon. There is, however, one other point worth noticing. "White on Billiards" is an authority often quoted, and a very respectable authority it is. The "Practical Treatise on the Game of Billiards, by E. White, Esq.," was published in 1807. It is, in part, a translation of a French treatise published in Paris a few years earlier, and in part a compilation from the French Dictionary of Games. In the French book we find the first mention of the often-quoted sentence about the angle of reflexion equalising the angle of incidence—*L'angle d'incidence de la bille contre une des bandes du billard est égal à l'angle de reflexion*; "than which axiom," says White, "nothing in the game of Billiards is more essentially important to be kept in mind." Though the first English work on Billiards of any scientific pretensions, White's treatise has been for many years out of print. It forms, however, the basis of the article "Billiards," in Bohn's "Handbook of Games," and has been largely used by various writers. In White's time the Side-stroke was unknown, and leather-tipped Cues and India-rubber cushions had not been invented; but the Spot-stroke, about which so much controversy has recently arisen, was clearly explained and understood. White gives a diagram,

showing the red ball on the spot and the striker's ball behind it in a direct line with the pocket. This, he says, is "a simple and common case; but it is one which, if managed with address, may, by a particular mode of play, be often turned to much advantage. From the balls being so near to each other, the player will be enabled to vary his manner of striking at pleasure; if, however, he avail himself of the low stroke, he may, without difficulty, make his ball return to the place which it before occupied, and thus will be able to repeat the stroke more or less frequently, proportioned to his share of dexterity."

This little extract will be a sufficient answer to those who assume that the Spot-stroke is of recent invention; though it is perfectly true that by the practice of the elder Roberts, the play of his son, the well-known John Roberts, junior, ex-champion, that of William Cook, the champion of English Billiard-play, and of Stanley, Taylor, and some others of the professionals, the Spot-stroke has been brought into great and deserved prominence as the one principal Hazard by which great breaks are to be made.

Some of the clever fellows who write magniloquently about the "billiardistic art," and talk of professional players as "great cueists," and think gallery strokes, which count for six or eight, the perfection of play—have you not noticed, by the way, that the flukes are always most loudly applauded in exhibition matches?—and some, too, who should be better informed, talk of "White on Billiards," as a recent and current work. The fact is, I imagine, that these clever fellows know nothing of the book published seventy years ago, but are misled by a poor little compilation by an Irish marker, which possesses neither originality, scientific value, nor authority—in fact, a badly-executed piracy from my treatise, as originally published in the *Field* newspaper.

Our favourite game has been years in making its way into respectable society. It has had to fight against prejudices and noxious influences; and at last it has conquered them, till now we find Billiards among the most favourite

amusements of prosperous homes, practised in bright, airy, luxurious apartments, by every member of the family. A change, indeed, but only a revival; for two hundred years ago, according to "Cotton's Compleat Gamester" (1674), Billiards was admittedly a "most gentile, cleanly, and ingenious" amusement.

Though played on the Continent before it was common in England, Billiards was no sooner naturalised among us than we became good players and beat our instructors. In this, of course, we but followed the genius of our race. Frenchmen, Italians, or Spaniards may originate, but Englishmen improve upon and complete. It is an admitted fact, I believe, that as a nation we are the best riders and the best Billiard-players in the world. Though, by the way, our Transatlantic cousins claim pre-eminence in both riding and playing. But then, you know, something must be allowed—on both sides, be it remembered—for national vanity!

There are two ways of doing things—empirically and scientifically. For one man who works by rule of science, there are twenty who work by rule of thumb. Take any manual trade you like, and you will find that skilled artisans, as they are called, work out their mechanical problems, not by reason of any scientific plan of action, not because they know the "why" and the "wherefore" of their operations, but simply because they have been taught that certain effects produce certain results. And what is true of the mechanic at the bench is also true of the players at various games. Of all the men of education who play at Chess, Whist, or Billiards, I doubt if even one per cent. of them know anything of the theory of chances by which two at least of these games are inevitably governed, or the scientific laws inseparable from their practice; the knowledge of which laws is always, however, a powerful aid to success.

So much by way of Introduction. At no time in the history of the game has Billiards been so popular or so well played as now; at no time has it been so free from rowdiness and unfairness; at no time has it been practised with such

assiduity by ladies and gentlemen in mansions and country houses all over the land. It is a grand game : a game which combines skill and chance as no other game does ; a game of surprises and brilliant exploits ; a game for men and women of education and refinement, rather than an amusement for cads and tailors. Floreat Billiards !



CHAPTER II.

THE TABLE, THE INSTRUMENTS, AND THE GAME.

—And 'twixt his fingers and his thumb he held
A Billiard-cue, which ever and anon he twirled.

SHAKESPEARE. (*Qy.*)

BILLIARDS is played by two or more persons, according to the game selected, on a slate table covered with fine green cloth. The object of all the various games played on the Billiard-table is to strike one or more of the balls into one or other of the six pockets, with a third ball, termed the Striker's-ball, by means of a blow or tap with the point of the Cue ; or, to make a Canon, by forcing the Striker's-ball against the other two balls.

THE TABLE.

The full-sized Billiard-table is twelve feet in length by six in width, and it therefore contains two equal squares *inside the cushions*. This general statement suffices for all practical purposes ; but, in *fact*, the actual playing surface is somewhat less, in consequence of the cushions overlapping. If we draw a line across the table from the centre of one side pocket to the other, we shall find the playing space to consist of two equal squares of five feet, ten and a-half inches. The best Tables are fitted with thick slate slabs, covered with superfine West of England green cloth, surrounded by cushions of the best native indiarubber, also covered by green cloth. Metal-topped tables have been tried, but they have been found defective, and are now seldom used. The first slate-topped table was introduced, and perhaps invented, by one Mr. Parsons, who, about fifty years ago, had a public Billiard-room at 99, Regent Street ; the house, in fact, now occupied by my excellent collaborateur, William Cook.

All Tables on which the English Game is played have six netted pockets, one at each corner and one centrewise in the length of the table between each side-cushion. The usual height of a full-sized Table is three feet from the floor to the top of the cushions; but in this respect tables vary slightly according to the maker. The Table must be solid, unshakable, and accurately level. In order to obtain sufficient solidity of foundation, and to prevent vibration, a Billiard-table should never be set up in a room which is not properly prepared. A ground-floor is best, but wherever the Table is placed, the floor should be level and firm.

Every Table, large or small, is provided with several Spots: the *winning and losing spot* (technically known as "*the spot*"), at the upper end, thirteen inches from the top-cushion, and equally distant from each side-cushion; the *winning* (or *Pyramid*) *spot*, a little lower down; the *centre spot*, directly in the centre of the Table, between the two middle pockets; and the *baulk spot*, midway on the baulk-line. Beside these, there are two other smaller spots—one at each end of the semicircle which springs from the baulk-line. This semicircle, or D, as it is sometimes called, is from twenty-one to twenty-three inches in diameter, and the baulk line twenty-eight and a half inches from the face of the bottom cushion.

In the regular game of Billiards the red ball is placed on the Spot, and the players start from any point within the semicircle; and this rule applies to the various modifications of the Winning, Losing, and Canon Game—the game universally known as Billiards, in opposition to Pool, Pyramids, &c.

The baulk end of the table is the bottom, the other end the top; and the cushions are called top and bottom; an arrangement which is followed throughout in this book.

Formerly it was the fashion to make Billiard-tables square, round, oval, octagonal, and of various curious shapes; and on the Continent, these variations of form are not very uncommon, even now. The ordinary Billiard-table of the French provinces is an oblong of eight feet by four, without pockets, and of course only fitted for the Canon Game. The cushions

of all Billiard-tables were formerly stuffed with list and layers of cloth, but india-rubber is now always used for this purpose. This change, which took place about the year 1835, has greatly improved the modern style of play. For public rooms native rubber is employed; for tables in private houses vulcanised rubber is preferred, as not being so liable to be affected by changes of temperature. To keep a table in good order it should be brushed and ironed daily. The cloth should be brushed in the direction of its nap, and the dust swept into the pockets. In ironing it, care must be taken to hold the iron at a slight angle, to slide it fairly and evenly from end to end, and to avoid catching the corners.

The long, tapering stick with which the ball is struck is called a *Cue*. The best Cues are made of thoroughly seasoned ash. The Butt, or handle, should be well-flattened on one side, in order that it may be used to push the ball when necessary—as in playing up to the top cushion to put a ball in baulk, &c. The other part of the Cue should be quite round, and taper finely and gradually to the tip. The tip should be made of two kinds of leather, hard next the wood of the Cue, and springy at the top. What are called “French tips” are very good for fine play. They are made in the manner I recommend, with the hard leather foundation. Of course they are of home manufacture, and in Paris are known as English tips. There is a good deal in a name, sweet Juliet’s evidence to the contrary notwithstanding. The tip of the Cue should always be well chalked and roughened, in order to prevent it from slipping off the face of the ball. French chalk—also a native production, principally found in Kent and prepared in Holborn—is by some thought the best, being free from grit, and neither too hard nor too soft; but it is apt to become greasy. Professional players invariably use common chalk, well baked; and this I think is the best.

Some players like a Cue with a piece of ebony, mahogany, or other hard wood, let into the Butt, to give it weight. Cook’s Cue, now generally used, has an ebony butt; an ash Cue will, however, be generally found sufficiently weighty.

I do not care about those elaborately carved and inlaid monstrosities so highly prized by some amateurs. Give me a nicely-balanced Cue, not too light, with a well-flattened end that may be used as a Butt when necessary. When out of use the Cue should be kept upright, and not leaning against the wall, as it is apt to warp from either dampness or too great heat.

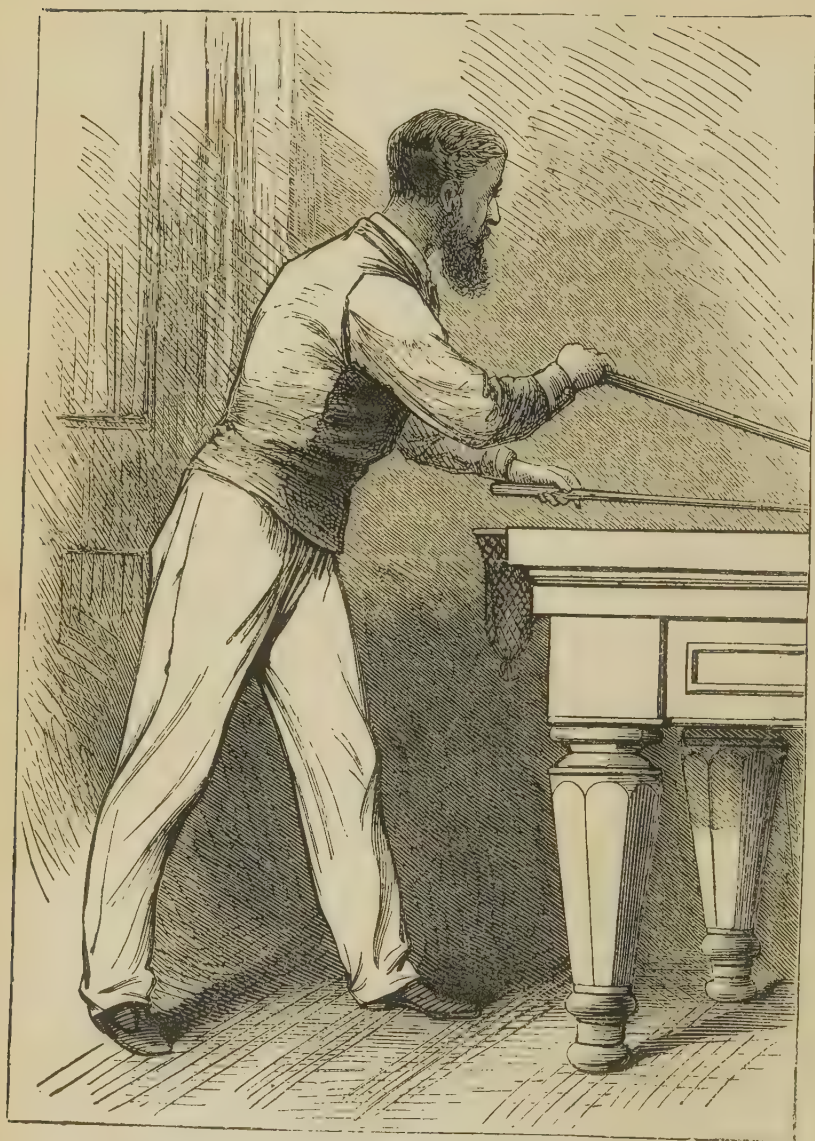
In selecting your Cue, be careful to take one neither too heavy nor too light; not too large in the hand, nor too small or flat at the tip; neither too long nor too short. It should not be too stiff; and it must be perfectly straight. The latter quality is easily ascertained by looking along it from end to end. A well-balanced Cue enables you to make your stroke with ease and certainty; and in order that you may judge of its right length for your height, place the Butt of your Cue on the ground, and if its tip will just reach your chin, you will have chosen properly. This rule will be found very useful. I first made it in one of my *Field* chapters, and every writer on Billiards has since adopted it. As to weight and size of grip, experience and natural tact will be a guide in one respect and your own hand will inform you in the other. Some players like a heavy Cue, others a light one; but the Cue with which most execution can be done is one of moderate weight and good balance, with the Butt or handle sufficiently small to enable you to take a fair comfortable grasp all round it. Of late, the best players use a smaller tipped cue than was common in my old Megatherium days.

The Mace is a hammer-headed Cue, thin and light in the stem. It is now little used, even by ladies. With a Mace it is impossible to make high, low, or side strokes; or, in fact, to hit the ball in any other than a straightforward manner. In the engravings in Cotton's "*Compleat Gamester*," and other early books in which Billiards is described, I note that the Mace is always used, from which it is clear that it was the original instrument. When it was really superseded by the Cue I have not been able to ascertain; but White, in his second edition, 1810, informs us that the Cue was then by far more generally used than the Mace, and that it was invariably

preferred by good players. The Cue was first tipped with leather by Monsieur Minguad, whose treatise formed the basis of the book written for Kentfield, and published by John Thurston. The Cue being once tipped, the game assumed a new aspect; and the screw, the side-stroke, and all the other niceties of Billiards soon became possible, till they have been gradually improved into the scientific play of the present day. Leather tips, chalk, and indiarubber cushions followed each other with remarkable rapidity.

Having chosen your Cue, the next thing is *how to use it*. Well, you must take it in your hand—not too daintily—and hold it about such a distance from the Butt as will give you full and fair command over the ball. That is what is called the *balance of the cue*. Much depends on this; as, if held too near the Butt or too close to the middle of its length, your stroke will, of necessity, be cramped and awkward. Most good players now hold the cue nearer to the end than was formerly the custom; and this mode has been found best. You should not grasp it too tightly; but let it lie in the hand, so as to give it perfect play and freedom. If you simply take it between your forefinger and thumb, you will generally find that your stroke will be often deficient in form—or “strength,” as the term is. If, on the contrary, you grip it as you would a club, your stroke will want elasticity. Cook, for ordinary Hazards and Canons, takes the Cue lightly in the palm, and this plan I find generally followed by good players. In this as in other operations, moral and physical, the medium course is best. In the handling of the Cue some slight variations will be found necessary in practice.

The Rest is a long stick with a brass, wooden, or ivory top; and its use is to assist the player when he cannot reach the ball he wishes to strike. The Rest, or “Jigger,” as it is sometimes called, is only used when the Striker’s-ball is too far up the table to allow him to make a bridge with his left hand. The tops of Rests are variously constructed: some consisting of a simple cross-piece, and others with one or more grooves in which the Cue is placed. The position in using the



WAY OF USING THE REST.

Rest varies with the nature of the stroke ; sometimes with the feet close together, sometimes the right foot forward, and sometimes the left ; with the Rest on the table, or a little raised, as in the figure ; but all this depends on the player.

The High Arch Rest is sometimes, from its long legs, called the *Spider*. It is used chiefly at the game of Pyramids, but it is also required at Billiards when it is necessary to pass the head of the Rest over a ball without disturbing its position.

The Rest is placed with one end on the table and the other in the striker's hand. The player then places the Cue on the cross-piece or arch, and so strikes the ball.

When you employ the Rest, the tip of the Cue should be brought within an inch or two of the Striker's-ball. The handle of the Rest should be held firmly, and its head placed at such a distance from the Striker's-ball as to allow him to have a good view of every part of it. The Cue itself will require to be held between the fingers and thumb, and not grasped. The position of the feet when using the Rest varies, of course, with the position of the ball to be struck.

THE BUTT.

The Butt is a tipless Cue made broad at its base, which is bevelled and leathered, that it may lie flat on the Table, and propel the ball in a straight line. It is used in pushing the Striker's-ball from Baulk. The *Half-butt* is a long Cue properly tipped, and also leathered at its base. It is used either as a Butt or a Cue; in which latter case a longer Rest (called the *Half-rest*) is employed in conjunction with it. The *Long-butt-and-Rest* consists of a Cue and Rest made long enough to reach from end to end of the table.

In using the *Butt*, or in playing with the butt-end of your Cue—as in making the baulk, or in playing at a ball in baulk when your own ball is in hand, that is, off the Table—you should place the thick end of the Butt close to the Striking-ball, and *push* it onwards by one free impulse, and not strike the ball with it. It is important to recollect this.

THE MARKING-BOARD AND CUE-RACK.

Every properly-appointed Billiard-room is furnished with a Marking-board and Cue-rack. The name of the latter explains its use. The Marking-board is either round or oblong.

In the one case, it consists of a couple of discs, on one of which are painted figures from 1 to 50, and on the other figures from 1 to 12; and with the two the units and hundreds are marked and shown after every stroke. The oblong Marking-board is made to record the game by means of figures and a couple of sliding Markers. For Pool, a Marking-board is especially prepared with coloured knobs and figures, to show the order of the players and the several states of their game.

THE BALL.

Billiard-balls are made of the finest ivory, so turned that the centre or core of the tooth is exactly in the centre of the ball. If they are not so made, and are not perfect spheres, they will not roll correctly. The regular match-balls are two inches and a sixteenth in diameter, and weigh about four and a half ounces. For Pool and Pyramids, smaller Balls were formerly used; but now-a-days the two-and-a-sixteenth balls are universal for these games. For the French and American Canon Games, balls from two and a half to three inches in diameter are made.

TECHNICAL TERMS USED IN BILLIARDS.

The following are the principal technical terms common to Billiards:—

Angles.—A ball being struck in the centre against any part of the cushion, comes off the cushion at an angle corresponding to that at which it struck the cushion. This will be easily understood by referring to figure 1, Diagram I. If the white ball be struck in the centre from the left-hand spot in the baulk, it will proceed to the top-cushion, and return by a regular angle to the other spot at the right of the semicircle. This is true of the balls in any and all parts of the table, and after every return from the cushions. The whole science of this theory is contained in a single phrase—the *Angle of Reflection is equal to the Angle of Incidence*. On this fact hinges all the theory of Billiards; whether you strike a

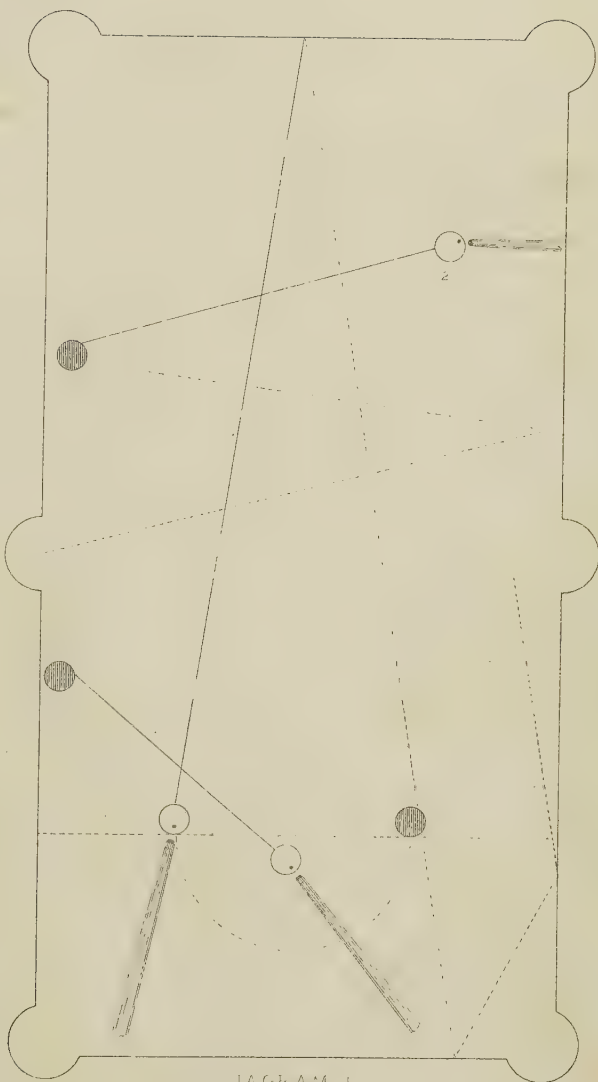


Diagram 1

Angles of the Table.

1. Stroke showing the law of angles. The plain line is the angle of Incidence; the dotted lines the angles of Reflexion. 2. Angle-doublet, without side stroke. 3. A Fenny.

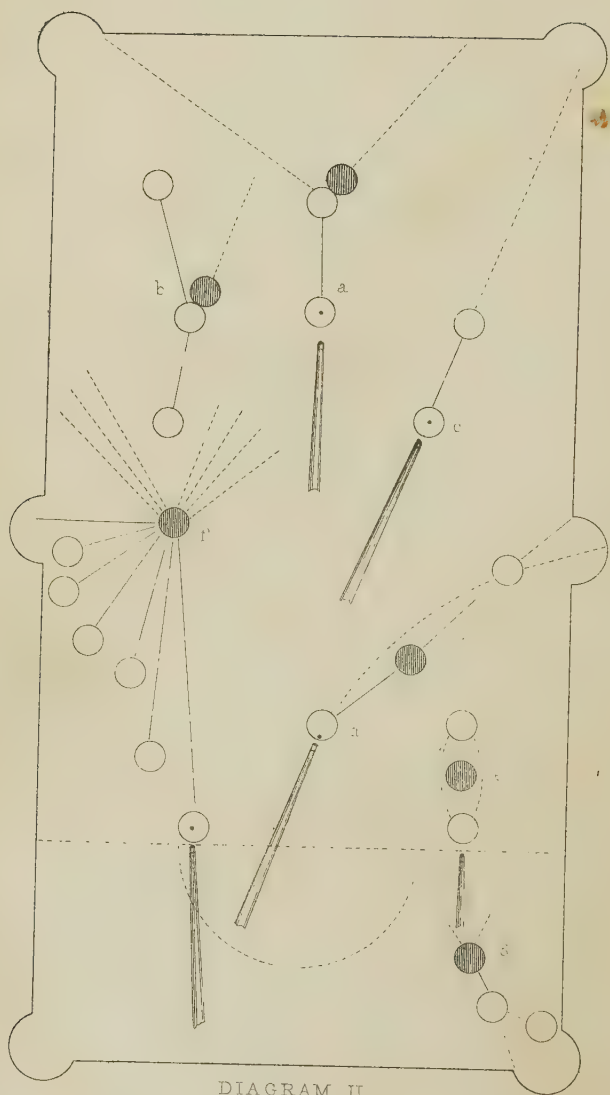


DIAGRAM II.

Illustrations of various strokes.

cushion or another ball with your own ball, the effect is the same. Modifications of the Angles, rendering them more or less acute, are produced by two causes: the striking of the ball with the Cue more or less on one or the other side—the *Side-stroke*, in fact, about which I shall have much more to say—and the degree of fulness with which the Object-ball is struck by the Player's-ball. As one illustration of this law is as good as ten thousand, I need, in this place, do no more than direct the attention of the reader to the figure; merely observing that, however many reflections may be made from the original lines of incidence taken by a fairly-struck ball, all the lines of reflection or return from the cushion will be in directions counterpart to the first progress of the ball after being struck with the Cue.

Angled.—A ball is said to be “angled” when it is so placed in a corner that the striker cannot hit the Object-ball. In such a case the striker usually gives a Miss, or plays Bricole on to the ball he wants to hit. (*See Rules for Pool.*)

Baulk, Baulk-Line, and Baulk-Circle.—The Chalk-line drawn across the lower end of the table, about two and a half feet from the cushion, is the Baulk-line. A ball inside that line is said to be *in baulk*, and cannot be played at by a player whose ball is *in hand*. The Baulk-circle is a semicircle of eleven inches radius, drawn from the centre of the Baulk-line, and from it the player starts whenever his ball is in hand. In the best tables a little star or dot is let into the woodwork on either side above the cushions, to show precisely where the Baulk-line should be struck; and a flat piece of wood () is usually furnished with the table to assist the marker in drawing an accurate D, or semicircle. Both Baulk-line and D are drawn with fine pipe-clay, which is not liable to smear. The lines will need to be renewed every time the table is thoroughly brushed and ironed. In the American and some other games, which will be explained by-and-by, the D is not used; and the striker plays from any place in Baulk or behind the line.

A *Line-ball* is a ball half in and half out of the Baulk,

resting exactly on the Baulk-line, and therefore is not playable by the striker whose ball is in hand; but if more than one-half of the ball is beyond the line, then the player may strike at any part of the ball.

Canon (or *Carambole*).—The Canon is made by striking two balls successively with your own ball, either before or after concussion with the cushion. The number of Canons to be made on the table is indefinite; as, whenever there are three balls on the table, there is always a possibility of the player making a Canon.

Doublet (or *Double*).—This stroke is made by striking a ball, either your own or the Object-ball, across the table, and after the ball has traversed the table once or twice, gaining a Canon or Pocket. Case 2, in Diagram I., is an illustration of the Doublet. If the ball rebounds twice across the table it is called a Double-double. The white ball is struck at the red, which passes over to the opposite cushion, and by a second reflection falls into the middle pocket. By a similar stroke, the Player's-ball may be pocketed.

A Bricole Hazard.—Where the Doublet is made by striking the cushion first, with the view of making a Canon or Hazard on the return of your ball, it is termed a *Bricole*, the French word for "Back-stroke."

Stringing for the Lead.—The players strike a ball from baulk to the top cushion, and the ball which, on its return, stops nearest to the bottom cushion, wins the choice of lead. If one ball strike the other, the string must be made again. As the first player in Billiards can only play at a single ball, the red, the advantage lies with the second player; for, either the red is moved from the spot or the position of the white after the stroke may leave a Canon.

Game.—The winning, and consequent losing by the other side, of the game, according to the number of points played.

Cramp Games are those in which a player gives his opponent some especial advantage, as twenty points out of fifty; four pockets to one; Canons and Hazards against Canons; two strokes to one; both sides of the table against one, &c.

These are commonly played for stakes by a first-rate against an inferior player.

Hazards.—A Hazard is a stroke by which a ball is played into a pocket after striking another ball: a *Winning Hazard* when the Object-ball is struck into a pocket, and a *Losing Hazard* when your own ball falls into a pocket after striking another ball.

High-Stroke, Low-Stroke, Following-Stroke, and Side-Stroke are so called from the part of the Player's-ball struck with the point of the Cue. These and their effects are more fully explained in another chapter.

Jenny.—The Jenny is a *Losing Hazard* in a middle pocket, off a ball lying near to the cushion and pocket. It is a very pretty and scientific stroke, and on the old wooden tables with list cushions could be several times repeated. With the highly elastic modern cushions this stroke is not very easy to make more than once. Case 3, in Diagram I., is an illustration of the Jenny, to produce which requires more or less "side" on the Striker's-ball, according to its position behind the Object-ball. The *Long Jenny* is a similar Hazard made into one of the end pockets.

Miss.—The accidental or intentional missing of the Object-ball is termed a Miss. It may be made either with the point of the Cue or the Butt. Most rooms are provided with a properly-made Butt for striking a ball from the cushion; but it is advisable to have your Cue prepared with a flat end, properly leathered.

Screw or Twist.—This stroke is made by striking your ball below its centre, the effect of which is either to retard the progress of the ball, make it stop dead at the point of concussion with the Object-ball, or return in the direction from which it was struck. Of this, too, further explanation will be given.

Object-Ball and Striker's-Ball.—The Striker's (or Player's) ball is the one immediately in front of his Cue, when he is making his stroke, and which he strikes in order to make a Hazard, Canon, or Miss: the Object-ball is the ball aimed at by the player with his own ball.

Coup (or *Coo*).—A ball that runs into a pocket, or goes off the table, without having struck or touched either of the other balls.

Foul-Stroke.—A stroke contrary to the rules of the game, which *see*.

In Hand.—A ball is said to be in hand when it is off the table, and the striker has to play with it from baulk.

Retard (or *Slow-Stroke*). Made by a dragging blow below the centre of the Striker's-ball.

Drag.—A sort of Rubbing-stroke, made by striking the ball low, with a slow draw-back motion. A most useful stroke, that cannot be described on paper.

Pair of Breeches.—A Double-hazard in the two top pockets. When the red lies below the Pyramid-spot, a sharp half-ball will produce a natural angle and the Double-hazard will result. The exact distance of the Object-ball from the top cushion for the breeches by natural angles is three feet nine inches. At any other distance a forcing-stroke will be required for the double hazard.

The Quill.—A Pushing-stroke by which a Losing-hazard is made off a ball lying just outside the Baulk-line.

The Spot-Stroke.—A Winning-hazard in a top pocket when the red ball lies on the Spot. This stroke is fully described in another chapter.

Fluke.—A lucky or accidental stroke not contemplated or played for.

Love and *Love-all*.—Terms used denoting no score yet made.

Score.—The position of the Player's game on the marking board.



THE BRIDGE.

CHAPTER III.

GENERAL PRINCIPLES—HOW TO MAKE HAZARDS.

By different methods different men excel,
But where is he who always can play well ?—CHURCHILL.

THE general principles of Billiards may be acquired by reason of a certain number of regular and easily-understood axioms. The practice, however, is not so easy, and every axiom should be illustrated by actual play with Cue and Ball. Eye and hand should act in strict unison ; and what the one sees to be possible the other should be practised to accomplish. In making your stroke, an instantaneous glance will be sufficient—a glance that rises from the Striker's-ball to the Object-ball, and rests *there* while the stroke is being made. As the rifleman looks at the target rather than the muzzle of his piece when taking aim—as the cricketer has his eye on the wicket at which he is about to bowl rather than the ball in his hand—as the boy fixes his attention upon the sparrow he wishes to hit rather than the stone between his fingers, so the Billiard player must give his mind to the Object-ball rather than to his own. With amateurs this is at first a little troublesome ; but as “ knowing ” is the halfway-house to “ doing,” he has half conquered his difficulties who knows precisely what his difficulties are.

POSITION.

First, as to Position.—Stand easily, with the knees not much bent and the stoop from above the hips. A right-hand player advances the left foot—a left-hand player his right. Keep the head well up, and avoid all contortions of countenance. I have seen some players who make most absurd faces when taking aim. They should remember the Shakespearean in-

junction, and begin without hesitation. In some situations—as when your ball is under the cushion, or when you are using the Rest—it will be necessary to vary the position of your feet, as by spreading them apart, or by resting one foot



THE LADY'S POSITION.

on a chair, and so on. But always endeavour so to stand as to keep your head well above the centre of your position ; in fact, to properly carry your body, the centre of gravity must always be maintained with a certain degree of nicety. In the



POSITION OF THE PLAYER WHEN COMMENCING.

two figures here introduced you have the proper positions for ordinary play; most players, however, stoop much nearer to the table, especially if they be tall.

Place aux dames! Here we have the posture a lady assumes when about to make her Hazard at Billiards. The *pose* should be easy, natural, and graceful: with the Cue held as nearly parallel to the table as possible; the Bridge-hand resting firmly, but not too rigidly, on the table; and the Cue-hand so disposed as not to interfere with its perfectly free action. The Cue should be taken in the palm with a gentle grasp; not held as you would hold a whip or a stick, nor suspended between the fingers like a fork or a fan. The stoop should be made without awkwardness and without much bending of the knees, the head inclined gently forward, and the feet well planted on the floor at such distance from the table as the nature of the stroke demands. All violence or extravagance of gesture and position should be carefully avoided. This bit of advice is, however, addressed to gentlemen—ladies are always graceful!

The next figure shows the gentleman's position in making his Hazard: knees nearly unbent, body inclined a little forward, Cue-hand well down, Bridge-hand pressed on the table not too hardly, and head nicely poised. In actual play the stoop would be—and is with most people—much greater than is here shown; the head nearer to the table, and the *pose* a little more easy than that shown by our artist.

The weight of the body should be entirely on the feet, and not on the hands, except when the ball is beyond easy reach, when some weight must necessarily be on the left hand. The Cue-hand should be level with the elbow and held low down, so as to make the Cue as nearly horizontal with the table as possible. The great point in the handling of the Cue is generally that which is last learned—not to hold it too high.

In *playing a hard stroke*, instead of bending both knees, the stride is widened. This is done in order to obtain a sufficiently horizontal position of the Cue (see figure on page 100).

It must be remembered, as I have already said, that for all ordinary strokes the Cue is to be held horizontally, or very nearly so. Sometimes, however, it is necessary—as when a ball lies close to another or under a cushion—that the Cue be raised in order that you may get its point to the top of the ball. The position then assumed is shown in the figure on page 73.

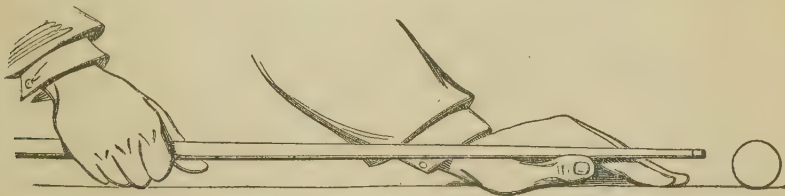
Sometimes it will happen that the ball lies against or close to a side-cushion. In order to avoid the use of the Rest, the player stretches out the right leg and leans well over the table, as shown in the figure on page 128.

Or, when such a position cannot be easily assumed, it is usual to play with the Cue from behind the back, as seen in the illustration on page 160. This is an elegant stroke in the hands of a good player, but it becomes rather ridiculous when the striker has to greatly bend his body to accomplish it. Cook, Roberts, and the best professionals, occasionally adopt it, but for ordinary play the use of the Rest is to be preferred. In most clubs and public rooms there is a Rest especially made for this sort of stroke. In all cases, however, the position should be easy and unconstrained.

The next point to consider is

THE BRIDGE.

You have taken the Cue in your right hand, and you now place your left hand on the table behind the ball you wish to



THE BRIDGE.

strike. The wrist and the tips of the fingers, close together, should touch the table, with the knuckles well raised archwise,

and the thumb easily but not too much extended. This is the "Bridge;" and between the thumb and forefinger you place the Cue, in taking aim before you strike.

In this figure the hands are too near together; but that was necessary in order to get both hands into the width of the page. See cut on page 22.

Sometimes it will be necessary to raise the hand to the



POSITION OF THE HANDS IN MAKING THE "MASSE."

very tips of the fingers—as when you intend to strike a ball at its top, or to avoid touching another ball that lies close to your own, or in making what is known as the "Masse," a stroke seldom used in English play. This figure and the next show the proper way in which the *High Bridge* is made. Considerable judgment is required to make the *High Bridge*, a modification in the manner of grasping the Cue being

necessary according to circumstances : and as, in every game that is played, novel and unexpected incidents arise, it is well that the tyro should be prepared to meet them in the most effective manner.

The amateur who means to become a player should avoid all cramped and awkward styles of making his Bridge—as by bending the fingers under the palm, having the Cue be-

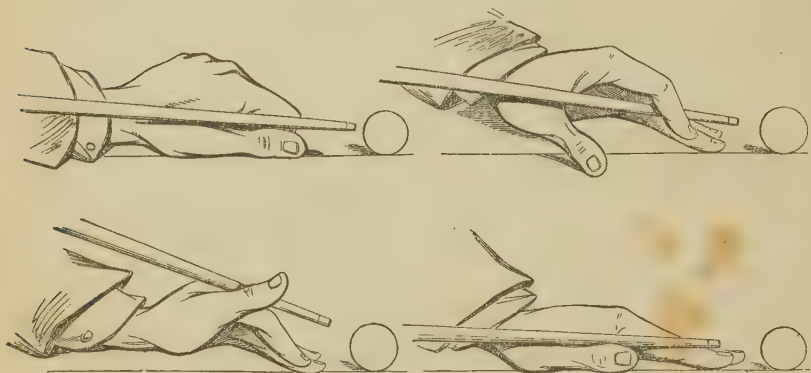


POSITION OF THE HANDS IN MAKING THE HIGH BRIDGE.

tween the second and third fingers, spreading the fingers wide apart, extending the thumb at a right-angle with the fore-finger, thrusting up the thumb beyond the knuckles, laying the hand too flat on the table, and so on. But in order that my readers may know not only what to do, but what to avoid, I give a few examples of bad Bridges.

For all ordinary strokes, the Bridge should be easy and unforced—the hand not too hardly pressed on the table, and the fingers not too firmly set together. The distance between the Bridge and the Striking-hand is important. It should

neither be too long nor too short : about thirty to thirty-seven inches is the space for most common strokes, though occasions will arise when a much greater or lesser distance will be necessary. Here, as in other parts of the game, the judgment of the player must be exercised. It is impossible to provide a



EXAMPLES OF BAD AND AWKWARD WAYS OF MAKING THE BRIDGE.

rule and direction for every incident in Billiard-play ; something must be left for tact, talent, and genius to accomplish.

THE STROKE.

Now, then, for the Stroke.—Look well at the ball you have to strike with your Cue. Take a glance at the Striking-ball, sufficient to acquaint yourself with its exact position, and then, with your eye on the Object-ball, draw back your hand and make your Stroke. A very little practice will enable you to do this with ease and certainty. In taking aim, point your Cue to that part of the ball you wish to strike, and avoid all see-sawing of the Cue. Having once got the correct sight, make your Stroke by a full, free, and direct blow, without hesitation and without fear. Do not draw your Cue-hand too far back, nor vary the height of the tip of your Cue by raising and depressing it before making your Stroke. Nothing is so destructive of all chance of becoming a good player as uncertainty of execution. Another point to be considered, and a highly important point, too, in the making of your Stroke, is

the amount of force necessary. For all ordinary Winning and Losing Hazards, the Stroke should be made with a free forward sweep of the arm *from the shoulder, and not merely from the elbow*. This bit of advice in italics must, of course, be taken with a grain of salt. I do not mean that you should strike at the ball with great force, but that the stroke should be given with perfect ease and freedom.

In Billiards so much depends on freedom of execution, and on full power of Cue, that the Stroke from the shoulder cannot be too much insisted on. Of course there are many positions of the balls in which this shoulder-power is not required; but it is absolutely necessary that everyone who wishes to become a good player should avoid at starting all cramped and confined modes of play. Did you ever try your hand at amateur carpentering? If you have, you will have noticed how much more effective is the sweep of the plane when it is made by a joint motion of the body and arm. So also, in the Shoulder-stroke, the whole body will sympathise with the full, free, forward drive of the arm. Good swordsmen and boxers will at once understand the importance of trunk and hand acting in concert. And then, again, much—very much—depends on the *will* of the player. If you make your Hazard with carelessness or uncertainty, it will only succeed by accident; but if you consider it well and set your mind on it, you will be sure to accomplish it—that is to say, if your aim be correct and your blow certain and unhesitating. I do not want to lay too much stress upon this subject; but I may say, at once and decidedly, that unless your mind is thoroughly satisfied that your hand can carry out its intentions, you will never be a Billiard-player. Hesitation, doubt, and fear are injurious to your chance of excellence. If you mean to succeed, make up your mind to it, and persevere until you do. There is a very old and respectable saying, which tells us that what is worth doing at all is worth doing well. Therefore, do not play at Billiards in a careless, dilettante style, but resolve to attain success, and do not be content until you accomplish it.

One of the vices of the tyro at Billiards is his frequent

desire to vary the manner of his stroke. For all ordinary Hazards and Canons it will be sufficient if he strike the ball full and fair in the centre. He should be careful to keep his Cue as nearly parallel to the table as he can, and to avoid all jerking action in the delivery of his stroke. A little practice with a good player or a civil marker will soon accustom him to the variations necessary for the several strokes that present themselves; and after a few lessons he will not only know how, but where to strike his ball. For most Hazards or Canons it will be sufficient to draw back the hand five or six inches; for hard strokes rather more rapidly, and for gentle pushes and slow strokes with much less energy. The tip of the Cue should not, in ordinary cases, pass more than an inch or so beyond the ball struck. A good plan is to strike the ball up and down the table for practice, as by this means you get accustomed to the strength of the table and the amount of force necessary for the stroke. As a rule, all beginners play much too forcibly. Hard hitting is one of the worst faults of all tyros; truth of aim depends much more on accuracy than strength. Be careful to keep the Cue well chalked.

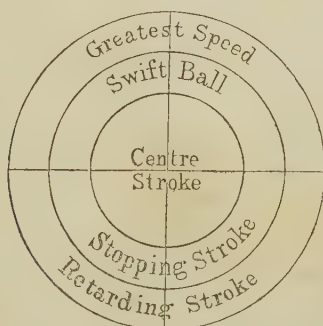
In the large majority of cases the ball must be struck, and not pushed. A moderate degree of strength will be found ample for ordinary purposes. It is not necessary to use a sledge-hammer to break a walnut. Too hard a stroke alters the angle which the ball would naturally make if struck full in its centre, while too soft a one does not, perhaps, enable you to reach the Object-ball.

Different players have different ways of performing the very simple action of striking the ball. Some play freely from the shoulder, with a good and graceful sweep of the arm; this is the right way, and generally proves successful. Others hit the ball with a sudden jerk, which is the very worst way in which a ball can be hit; and others, again, push at it. I think it is Kentfield who says that the ball must be struck with a jerk. He said it, or some one said it for him, but he did not mean it. I have seen him play many hundreds of games, and a smoother or less jerky delivery than his was

scarcely possible. The only really proper method of striking your ball is to hit it fairly and smoothly, without drawing back your hand too much or allowing it to travel too far over the table after the ball is struck. From four to six inches is sufficient for the draw-back of the Cue-hand. Above all, endeavour to keep your Cue as parallel to the table as you can—that is, in all ordinary Strokes. Occasions will arise when you must raise or depress your Cue-hand in order to make the proper Stroke.

You must also remember that Billiards can only be properly played when the mind of the player is free from other cares. The man with his head full of anxiety may certainly play at Billiards, but he cannot play well; the player who allows himself to become too much excited with the game will be very likely to lose it; and, as the angry man gets the worst of the argument, he who gets out of temper with himself, his opponent, or the marker, will stand but a poor chance against a cool and clear-headed player.

We now come to consider the *way in which the Strokes are to be made*. Let me request your attention to the brief instructions that follow. Once conquered, you will have gone far on the road to good play; neglected, and you will never be a good player, though you play all your life.

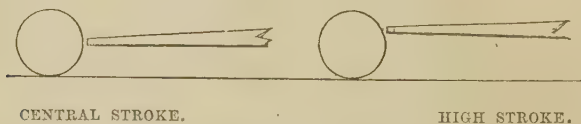


STRIKING-POINTS OF THE BALL.

All the Strokes made with the Cue are simple and easy when once comprehended. A ball struck in the centre of its

circumference travels at a certain speed according to the force of the blow. When struck above its centre, its rate of progression is increased. Struck below its centre, it goes more slowly, stops at the point of concussion with another ball, or returns to the place whence it started. The diagram explains this more fully. Here we have the striking-points of the ball shown very clearly; and in making the Strokes I presume that the Cue is directed above or below the central horizontal line, but not much towards either side of the perpendicular. If you strike your ball on either side, you make the Side-stroke, which is discussed in a chapter of its own hereafter.

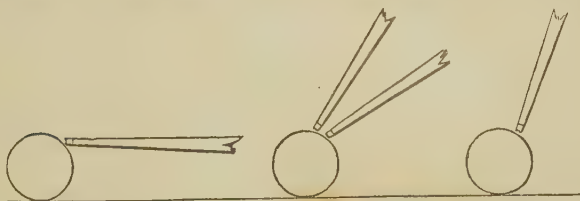
In making the *Central Stroke* the Cue must be held straight to the centre of the ball, and struck fairly, either hard or gently, according to the necessity that presents itself. The Central Stroke is the one that is most ordinarily adopted, and by it most of the common Hazards and Canons may be made. In playing at the cushion for Bricole, and in all cases in which you wish to impart to the Object-ball a line of motion similar to, or the counterpart of, that of your own ball, the Central Stroke will be sufficient. The next figure will show you how the Cue should be directed to make this stroke.



The *High Stroke* is made by hitting the ball above its centre, and with the Cue raised *very little* from the horizontal. In fact, the nearer you can keep your Cue parallel to the table, the more successful will be your stroke. I have already said that the velocity of the ball is much increased by striking it above the centre. The motion imparted to it by the Cue is continued, according to the original force of the stroke, till it comes in contact with another ball or the cushion, when it runs more or less straight in the direction towards which it was struck.

The *High Following Stroke* is made by hitting your own ball still higher from its centre. The hand and Cue should be made to flow, as it were, after the ball, and the effect of this action is to impart to the ball struck a similar mode of progress, straight to the pocket or cushion. This is a very useful stroke when you want to pocket your own and the Object-ball in the same pocket, or to make a Canon on to a ball nearly in a line with your own and with the Object-ball. The Following Stroke, when properly made, causes the Object-ball and the ball struck with the Cue to progress in the same line. Very often, indeed, when you do not intend it—as in Pool and Pyramids—your ball follows the one struck instead of stopping short of the pocket. It is good practice to place a red ball between the two middle pockets, and, with your own ball near the side-cushion, endeavour to make the Single and the Double Hazard. You will soon find that you can accomplish either Hazard at will.

The *High Oblique Stroke*.—When you hold your Cue high across the centre of the ball, and strike down sharply, you make what is called the High Oblique Stroke. The Cue must be raised so as to command the top of the ball. The effect of this stroke is to make the ball jump up from the table, so as sometimes to force it over the top of a ball that



may lie in its line of progress. This is a very useful stroke, and is occasionally employed to Canon on a distant ball. It was by a stroke of this kind that a German player could make a Canon with his own ball on one table and two balls on another table. It is frequently practised by betting-men in order to catch flats, and it was by means of this stroke

that one Jabez Hare used to jump his ball into a pocket over another ball placed just in front of the pocket without touching the ball. It is called *the Dip*, and can only be acquired by considerable practice. Raise your bridge to the very tips of the fingers, and make the stroke by a sudden "job" downwards and forwards at the same instant, with a kind of sudden rubbing action of the Cue's point. But you must be careful not to tear the cloth; for, if you do, you will, in most public rooms, be charged a guinea for your experiment. For the method of pointing the Cue, see the figure. The Cue must be grasped firmly, but not too tightly, or you may fail for lack of freedom in the stroke. The philosophy of the stroke is this: The ball is hit so high that the applied force is more downwards than forwards, and the ball is forced to roll on its centre backwards. The forward impetus is diminished by the backward roll, and the applied force therefore being principally in the downward direction, the elasticity of the ivory ball compels it to bound or jump. With regard to the Canon from one table to another, there is no such great difficulty as at first sight appears. Two balls are placed on one table, at a proper angle for an easy Direct Canon. The player then places his own ball on the centre spot in the baulk of the other table, takes his Cue between the fingers and thumb, with the palm turned a little upward instead of downward as in ordinary strokes, and strikes the ball high and down to the table. The ball rises from the Cue's point and flies onward. The great thing is to strike the first ball on the distant table. If you do that, the Canon will follow almost as a matter of course. I have seen this stroke many times. It is a mere matter of practice, and of no particular use, except as a curious exemplification of the power of Cue acquired by long familiarity with the instrument. Messieurs Berger, Garnier, Ubazzi, and other professional players make the stroke with comparative ease, once in five or six trials, perhaps, and sometimes even the first time.

The Low Stroke.—This is made by striking your ball below its centre; and by just so much as you strike it nearer to the

table you retard its progress, till it either goes slower, stops, or returns to your Cue. (See the figures for the position of the Cue in the Low Stroke.) When you strike your ball at its lowest point, you convert the Low Stroke into the Screw or Twist. Let me explain the difference between the two



strokes. Inasmuch as the High Stroke, as I have already explained, accelerates the motion of the ball, and the higher it is struck the faster it goes, so does the Low Stroke retard the speed or even reverse the course of the ball. Thus an *ordinary Low Stroke* has simply the effect of making the ball travel at a slower rate than usual; but a *Screw*, or Twist, causes it to be retarded in its motion, to stop dead at the point of concussion with another ball, or recoil on such concussion and return in the direction whence it was propelled. The reason for the motion given to the ball by the *Screw* is that its mode of progression is reversed; and, instead of travelling by a series of over-and-over revolutions like a coach-wheel, it goes forward by a series of under-and-under revolutions, like the hoop thrown from the hand in the common schoolboy trick. Travelling thus, under and under, and at the same time forward, when it reaches the Object-ball its forward motion is stopped, and the backward roll produces its natural effect and causes it to return. Indeed, in the stroke known as the "Masse," force may be put on so strongly that a ball may be projected from the Baulk to the centre of the table, and return without contact with another ball, so soon as the forward motion given to it is exhausted.

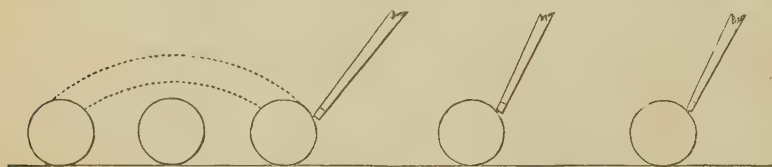
But there is something more required in making the Screw than simply striking your ball below its centre. The ball must be struck low, and, at the same time, *with a peculiar and sudden draw-back of the hand, accompanied by an indescribable turn of the wrist.* Moreover, the point of the Cue must

be made to impinge upon the ball with a sharp twisting motion. A Cue with a good solid tip, well chalked, is necessary for a successful Screw.

A peculiar mode of striking the ball is known as the *Drag*. It cannot be described on paper, and is only to be acquired by dint of long and intelligent practice.*

The Screw is highly useful in a variety of cases—in the making of Canons, in Winning Hazards, &c., in getting out of difficult situations, and making the best of a break. All degrees of strength may be employed in the Screw. The Cue must be held as nearly horizontally as possible, regard being had to the nature of the stroke.

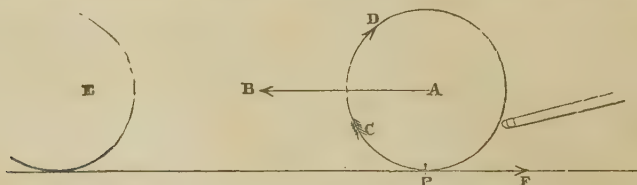
The High Oblique Screw.—This curious and often very useful stroke, called by the French the “*Masse*,” is made by



THE DIP AND THE HIGH SCREW OR “MASSE.”

striking your ball on its top side, with a downward action, accompanied by a sort of half-turn of the wrist. The action is nearly indescribable, but any good player can show you how

* The cause of the return of the ball in the case of the screw is very distinct. By the underneath stroke the ball receives a velocity onwards in *AB*, and at the same time an angular motion in direction *CD*, causing the point *P* to scrub on the cloth; and so the friction in direction *PF* is brought into play, which tends



to continually diminish both the velocity *AB* and the angular velocity *CD*, which it has not time entirely to destroy; so that when the ball *E* is struck, what remains of *AB* may be destroyed, and the remaining angular velocity causes the ball to return by the action on *P* in direction *PF*.

to make it. The ball must be struck on the side that is towards the player. If struck on the outer side, you will produce a *Reverse Screw*.

The effect of the High Screw is to cause the ball to jump a little, and to twist back on reaching the Object-ball. It is a very useful stroke when you wish to strike a ball near to your own and canon back on to a ball behind, or make a Hazard in a near pocket. In such situations as leave your own ball so close to the Object-ball as not to allow of a Screw, the "Masse" comes into use. The method of placing the Cue is shown in the figures. The bridge must be raised by placing the tips of the fingers on the table, and striking downwards with a firm, decided Twist. As an ounce of practice is worth a pound—or ever so many pounds—of theory, let me request my readers to practise the strokes shown in Diagram II. They may all be made without Side-stroke, and will be found very useful to young players.

Case *a*, Diagram II., is the *Central Stroke* combined with Division of the Object-ball, the angles of departure being nearly equal to each other. The angle is acute or obtuse according to the quantity of the Object-ball covered by the Striking-ball; or, in other words, in proportion to the amount of division employed,—as explained in the next chapter.

Case *b* is a *High Stroke* used in making a Canon. Here the Object-ball is sent forward in the direction of the dotted line, and the Striker's-ball proceeds to the other ball and canons. This is a stroke that very frequently occurs.

Case *c* is the *High Following Stroke*, in which both balls proceed to the pocket, the one following the other in a direct line. Of course a stroke of this kind may be made on any part of the table. Such strokes occur in every game.

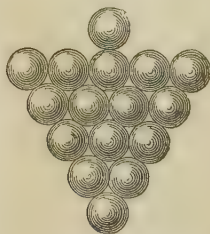
Case *d* is the *High Oblique Stroke*, already explained. The Object-ball is reached without touching the centre ball; or the centre ball is thrust aside and the Canon follows. This is the stroke known as the "run through." It is easily acquired and exceedingly useful.

Case *e* is the *Dip*, which, though rather difficult to show in a diagram, will be understood when tried on the table. It may be made by jumping over the centre ball, or by passing round. In the latter case, the Side-stroke must be employed.

Case *f* exemplifies the *Screw*, just according to the quantity of Screw put on your ball—which in this case is supposed to be in or near the Baulk. By it you may make either of the Canons shown, or *square your ball* into the pocket for the Losing Hazard, as seen here by the straight line. The ball struck will fly off in one or other of the angles shown by the dotted lines, according to the side on which it is struck. In all the cases here described your own ball is supposed to be struck in the centre, higher or lower, as the case may be.

Case *g* is the *High Oblique Screw*, by which you make either a back Canon or a Pocket: try both.

The *Side Stroke* requires a chapter for itself; but before we come to that it is necessary that I should show you how strokes may be made by dividing the Object-ball; that is, by striking the Object-ball in such a way as that only part of it is covered by the Striker's-ball.



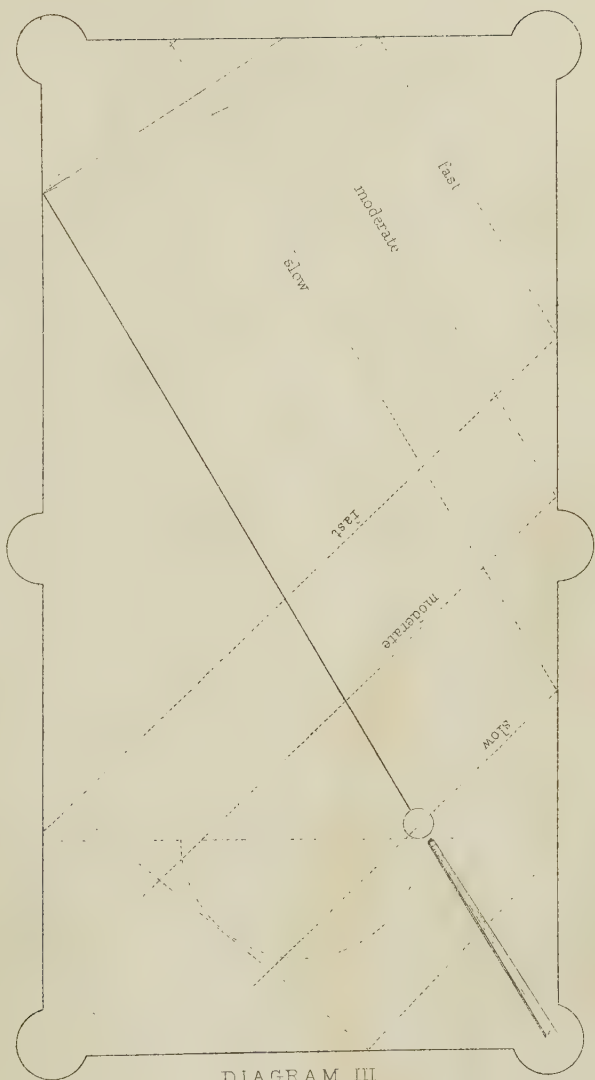
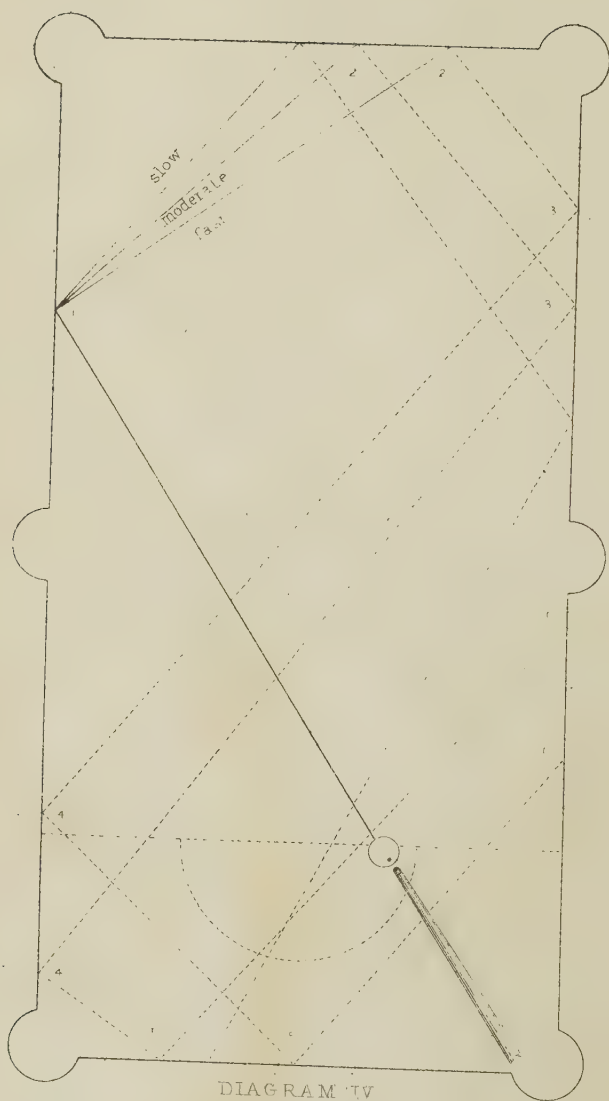


DIAGRAM III

Illustrations of strengths.



Strengths and angles.

CHAPTER IV.

STRENGTHS—BARNEY O'RAFFERTY'S LITTLE GAME.

Like one or two contending in a prize
 That thinks he hath done well in people's eyes,
 Hearing applause. SHAKESPEARE.

KNOWLEDGE is power, says the time-honoured maxim ; and in few things is its truth more apparent than in Billiards. Nearly every amateur makes good strokes occasionally, without knowing how or why, receives the applause of the bystanders, and feels that he does not deserve it. Now, what he should do, if he would become an adept at the game, is to study the reason and philosophy of the various Hazards and Canons which present themselves in the course of his practice. Take a private room for an hour or two, or go early to your club, and knock about the balls at random ; and you will soon discover that on the Billiard-table certain effects follow certain causes as regularly and as definitely as in a mathematical problem. If you watch a first-rate player you will see that his great object is to keep the balls before him, so that every stroke, when completed, shall leave another to follow. This is the very perfection and science of Billiards, only to be acquired by practice and study. The professional players have most of them begun to play at an early age, and they know, as it were by intuition, the effect of almost every Hazard they make. But you, who were probably at school or college, fitting yourselves for honourable and useful careers, when they were preparing their hands and eyes for excellence in a simple pastime, cannot expect to rival them without much practice. But you also can acquire *the science of the game* ; and as knowledge is power, a little study may possibly enable you to overtake them—if you cannot, indeed, pass them—in the contest.

One of the great secrets of success in Billiards is a thorough knowledge of "Strengths." By this term I mean the power of the Cue over the ball by the force with which it is struck. And with this is combined a knowledge of the greater or lesser elasticity of the cushions. A fairly good player will be enabled to judge of the latter point by striking his ball once or twice from end to end of the table. From good india-rubber cushions, a ball struck moderately hard will traverse the table three or four times from end to end. On some very fast tables as many as five passages up and down may be made; but the fastest tables are not always the best. Something depends, also, on the temperature of the room. After a day's play the cushions will be much more elastic than they were in the morning, when they have been subjected to the cold air of the preceding night. It is the custom, however, with Markers who understand their business, to run a hot-water iron round the cushions every morning as soon as they have brushed the table. By this means the cushions are at once brought into play; and they remain in good playing condition, after being thus treated, from morning to night, either in winter or summer.

In order to accustom yourself to the proper degree of strength necessary to the making of certain strokes, and to familiarise your mind with the condition of the cushions, it will be as well to begin with a single ball, and to strike it about the cushions in various directions, marking the effect of each stroke. This you may do by chalking the place at which your ball touches the cushion after its first reflection, always remembering the grand maxim that with a fairly-struck ball—that is, a ball struck in the centre with moderate force—the *angle of reflection equals the angle of incidence*. Look at the diagrams for illustration of this law.

But this maxim, like others, is capable of a large amount of variation; and the variation arises from the manner in which your ball is struck, rather than from any peculiarity in the cushions. Whatever be the strength or elasticity of the cushions, *their* effect upon the ball is invariable. What you

can do once you can do a thousand times, so far as *they* are concerned, provided always they are in good average condition. Well, then, now that we know that the variation in the line of reflection depends upon the force exerted by the player, the next thing to learn is *how to modify the strength of your stroke*, so as to produce, with something like certainty, the effects you wish. I will try and explain the “how” and the “why” in a diagram.

In Diagram III. are shown the different effects produced by the same ball played with different degrees of strength. Here it will be seen that just according to the force given to the ball in the original impetus is its line of angle altered *after* striking the cushion. Hence the importance of a strict attention to “Strengths.” The black line represents the course of the ball *before* it strikes the cushion; the thin line, the course of the ball *after* its first projection; and the dotted lines, the direction taken after the ball’s second and subsequent reflection. The same rule holds good in all parts of the table, up, down, and across it; but as it is impossible for me to state, as it is also impossible for you to know, the *exact degree of force* necessary in order to produce the variations required, it will be enough that I show you the effect consequent on the greater or lesser employment of force in the making of a stroke. You must remember, also, that the same law applies to balls struck one against another—with this difference, that the effect of more or less strength is shown in the directions taken by both balls. All angles are modified by the degree of fulness with which the Striking-ball and the Object-ball are struck. If both be struck full, *the angles taken by each after impact will be equal to each other*; but if the point of contact be more or less on one or other side of the Object-ball, the angles will be more or less acute,—always observing the fact that a hard fast stroke makes the angle of departure wider than a soft slow one.

From all this—which may seem rather dry to beginners—you will perceive the importance of early acquiring a good knowledge of “Strengths,” for much depends upon such

knowledge. I may say, however, that, as a general rule, moderate strength and delicate use of the Cue is more certain of execution than mere force. The amateur generally strikes his ball with more power than is necessary. From this cause he frequently retards his progress in the game; for, as he becomes more proficient, he has to unlearn much that he has learned—just as a child beginning to talk has to discard the jargon of the nursery for words and sentences that convey not merely sounds but ideas.

Examples of angles, so produced, might be multiplied to infinity; but in order to show you what may be done with a properly-struck ball, I give another diagram, in illustration of the law of incidence and reflection.

Diagram IV. presents a further illustration of Strengths and Angles. Here you will see how a ball may be made to strike all six cushions—marked 1 to 6 in the Diagram, in order to show the direction of the ball and the striking-points. A moderately high, hard Following-stroke will effect the object. The examples shown may of course be modified, so as to embrace a considerable variety of similar angles. A very simple illustration of the same stroke is shown in Diagram V. The ball must be hit high, fairly in the centre of its *width*. If not so struck, you will find that it will deflect sharply from the first cushion and not return in the desired angle, in which case it would be impossible to strike all the cushions.

This stroke is very common with betting-men, and therefore it is as well that you should be made acquainted with it. The whole secret is in knowing where to strike the first cushion, and how to hit the ball. These conquered, nothing but a sufficiently high and strong stroke is necessary.

Billiards is an excellent game, but, like other excellent things, it is apt to be abused by unprincipled men. Whenever you meet a smart-looking fellow in a public room, who offers wagers against your making certain strokes which he can accomplish, treat him with civility, but don't bet with him. Learn all you can from him, but avoid giving him a chance



Strengths and angles.

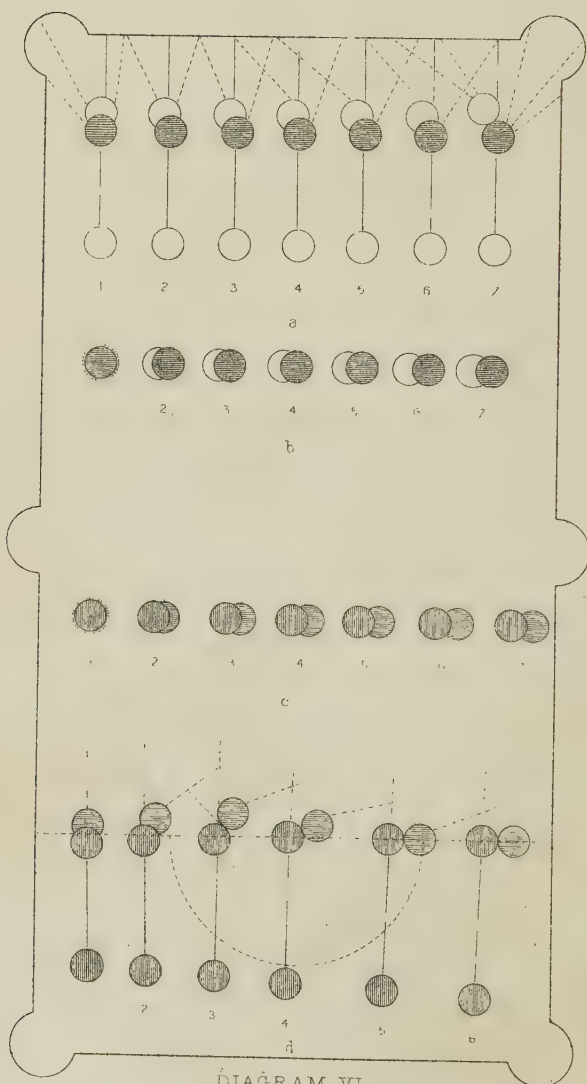


DIAGRAM VI

Division of the Object Ball.

of winning your money. After a while, when he finds that he cannot get half a crown out of you, he will, in very desperation, love of play, or vanity, show you a few good strokes. This is the almost invariable practice. Take any advice from him, but *don't bet*. A game or two with him, for "love," will, perhaps, not be bad practice. He may not be a "sharp," but if he is not a professional player, and while pretending to be a gentleman, gets his living by Billiards, he is not a man to know intimately. I wish I could give you the names of some of these smart active young fellows. They are very well known, and generally have a favourite Cue, and call the Marker by his Christian name. Just a word in your ear. These clever fellows are sometimes well dressed, and pass for gentlemen. Indeed, some of them have had university educations, and are even members of good clubs. But, beyond a half-crown game or wager, they are dangerous. I remember a remarkably good-looking, pleasant-spoken, handsomely-dressed *chevalier d'industrie*, who was for years reckoned simply as an excellent player. But it was observed that only youngsters and new men played with him for high stakes. He had the run of half a dozen clubs, and nobody had anything to say against him. At last, one night, Lord Nosoo introduced him to the Billiard-room of the Megatherium, where I happened to be playing Pool. He took a ball and played indifferently well, dividing a Pool now and then, and betting an occasional half-crown. When the Pool was over, somebody challenged him for a game at Billiards, and he played. I sat down and looked on, saying nothing. Before the match was over the chevalier had won more pounds than I should like to mention. He was certainly very lucky, and appeared always to improve in his play as the game went against him and the betting got higher. I was interested and watched intently, but could discover nothing unfair. I noticed, however, that he seldom or never played at the white ball, and that in each game he had the spot-ball. But I thought nothing of that, many players preferring to try a Hazard or Canon off the red rather than

pocket an opponent's ball. And so the match went on, till there were a good many members looking at the game, and betting. At last, the chevalier's opponent, wishing to leave the room for a little while, requested me to finish the game for him. I consented, and played the next stroke with the ball left on the table by my friend. I had hardly played half a dozen strokes, when the secret of the chevalier's extraordinary success was revealed to me. *He had changed the balls*, substituting for the true white ball one which was faulty in its roll. This gave him a certain advantage over his opponent: and, being a good player, he won as often as he liked. Many gentlemen will remember how we exposed the lucky chevalier that night. A few years afterwards I saw him playing in a room in a Palais Royal hell. But he levanted directly he caught my eye, and left his game unfinished.

The Natural Angle, which we will consider in the next chapter, is of course varied considerably by the amount of strength employed in putting the ball. It is easy to tell a player to make his stroke gently, a little harder, much harder, and so forth, but how is the player himself to understand such directions. If we tell one man to play "moderate strength," he drives his ball from the baulk to the top cushion and back again, whence it rebounds, and perhaps flies into a pocket; while from a similar direction another player will merely send his ball half-way up the table. Again, when one man is told to "play hard," he throws out his arm, and, with a violent shoulder-stroke, drives his ball right over the cushion and away to the other end of the room; while his friend, receiving a like piece of advice, just plays with force enough to bring his ball back into baulk from the opposite end of the table. Observing this, I some years ago devised a method of indicating the different amounts of strength necessary for the execution of various Hazards and Canons.

This plan may be briefly stated thus:—

1. A ball struck from the baulk line with strength enough to merely reach the top cushion is the *unit* or *minimum power*.

2. A ball propelled from the baulk line to the top cushion with sufficient strength to bring it thence into baulk is the *ordinary power*.

3. A ball struck with force enough to send it from baulk to the top cushion, back to the bottom cushion, and half-way up the table again, is *slight strength*.

4. A ball struck from baulk to the top cushion with sufficient power to make it rebound against the bottom cushion, and thence again to the top cushion, whence it returns a foot or two, is a *moderately hard stroke*.

5. A ball struck from baulk to the top cushion with strength enough to make it travel back to the bottom cushion, thence again to the top cushion, and back to the bottom cushion, or into the baulk—that is, twice up and down the table—I call a *very hard stroke*.

Thus we have five distinct and easily understood degrees of strength, severally indicated by as many easily remembered terms: 1, the *unit, or minimum power*; 2, the *ordinary power*; 3, *slight strength*; 4, the *moderately hard stroke*; and 5, the *very hard stroke*, beyond which latter no command over the direction of the ball can fairly be calculated upon.

Combined with the principle of the *natural angle*, we have here a theory that anyone, without the least knowledge of mathematics or the motive power of forces, can at once comprehend and illustrate for himself. It is manifest that as soon as the player has acquired sufficient command over his Cue to enable him to make either of the strokes at pleasure, he has conquered one of the greatest difficulties of Billiards.

As illustrative of the advantage of knowledge of Strengths, permit me to tell you a little story, which I wrote for and published in the *Sporting and Dramatic News*. In all its main features it is strictly true. I call it—

BARNEY O'RAFFERTY'S LITTLE GAME.

In the days when I played at the old Megatherium Club with Michael Angelo Titmarsh—dear old fellow that he was—

Arthur Pendennis, Warrington, Sir Francis Clavering, and the rest of them, when we used to adjourn from the club to the tavern, and perhaps meet the next night at a grand entertainment at Gaunt House, or a little spread at Foker's, Billiards, as a game for gentlemen, was at its worst.

In those days to be a regular Billiard-player was to be an outcast from good society, and to be "a thoroughly good one" was only another way of saying that a man was a blackleg. If you read any of the old books on Billiards—Cotton's "Complete Gamester," Edward White, or Kentfield, say—you will find constant and continual reference to sharpening and cheating; and even in the recent book of the Elder Roberts, the best and most graphic chapters are records of sharp practices such as now-a-days no gentleman could sanction. Of late years society has much improved, and, with society, Billiards.

I was an occasional frequenter in those days of a quiet little Billiard-room in Trumpington Street. It was handy and less pompous than the club. You just stepped across the road from the Megatherium, made a short cut through the mews, turned a little to the left, and there you were.

And, by George, what swells used to go and play at old Tooke's. There were no end of old fellows with handles to their names, and young fellows anxious to see life. And the hours we used to keep! No licensing laws to interfere with gentlemen then. You might play all night and get whatever you wanted, and go home in a hansom at any time you liked.

It was not a fine place, though: oh! by no means. If the truth be told, it was rather shabby. Play used to go, however, from noon to midnight, and from midnight to any time; and plenty of money passed from hand to hand, more than, I fancy, some of the players could well afford.

Among the most regular of the frequenters of Tooke's was a very Irish gentleman, introduced by Titmarsh. Nobody knew much about him, except that his name was O'Rafferty, and that he was a fairly good player, especially at the spot-stroke, then only just beginning to be practised. By the

marker and strangers he was called General or Colonel—having, it was said, served in the Texan army—but to his intimates he was known as Barney. I am not quite sure that he was so christened, but I have an impression that he once gave in a card on which was written, in a neat Italian hand, *Bartholomew O'Rafferty, County Galway*. At any rate, he was known to us all, and not particularly respected. Why, I don't exactly know; or, at least, I did not when I first met him at Tooke's. I once made some inquiry about him to my friend Titmarsh, and this was the answer I got: "My dear fellow, I know as little about him as you do. I don't think he ever did a day's honest work in his life. I never knew him to spend a shilling if he could borrow it or get what he wanted for nothing. I don't know where he lives, nor who are his people. But if you are curious about his history, why don't you ask him?"

And then Titmarsh smilingly took up a cue and challenged O'Rafferty to play.

But it was not with me or with Titmarsh or with Clavering that Barney displayed any great aptitude or skill. A young fellow, one Frank Chadwick, the son of a City banker, was his special opponent. These two used to play Single Pool, Pyramids, or Billiards indifferently, and generally for a half-crown stake, occupying one of the two tables for two or three or four hours at a spell. I took little notice of their play; for though betting was not by any means prohibited, the company seldom speculated much on O'Rafferty's games. I noticed, however, that sometimes young Chadwick changed notes or passed gold to his adversary, and I longed—donkey that I was—to give him a hint or two on the game. But I didn't. It was no business of mine or anybody's to interfere with a gentleman's amusements.

Nevertheless, my good opinion of O'Rafferty did not greatly increase as I saw him engage Chadwick night after night. The young fellow, as was common in those days, drank pretty freely, but Barney never drank at all—at least while playing. He used generally to light a cigar when he com-

menced; but I noticed that it soon went out, and, though kept between his lips, was not relighted.

From playing even, O'Rafferty began by giving a few points—ten in a hundred, or half a ball at pyramids; but he still won, and Chadwick still played with him in preference to anyone else.

I went out of town for a fortnight—down to Fair Oaks, in fact, with Major Pendennis—and forgot all about Barney and his friend Chadwick. When I came back, I called one night, as usual, at Tooke's rooms, and was rather surprised to find neither O'Rafferty nor Chadwick there. They had not been there for a week, said the marker in answer to my inquiry.

Well, I thought, so much the better. The rooks and the pigeons do not pair kindly, and are best apart. And so a month passed away, and neither of the two were greatly missed from Tooke's.

I had pretty well forgotten all about the well-dressed, plausible Irishman, and seldom or never heard his name mentioned; when one day I had business in the City—had to discount an acceptance of Clavering's, which he had given to Chevalier Strong for a heavy loss at *écarté*, and which Strong had endorsed to me, for the purpose of getting ready cash. My business over, I was walking slowly back, when just as I got to the top of Cheapside, whom should I meet but young Foker—you know Foker, son of the great brewer, engaged to Lady Anne Milton, and madly in love all the time with the beautiful little flirt, Miss Amory, the Begum's daughter.

"What, Captain!" exclaimed young Foker, in his easy and rather loud manner; "what brings you into the City? Come and have a glass of sherry."

I hadn't lunched, so I said I would; and we strolled through Newgate Street and down Giltspur Street.

"Going to the prison?" said I, laughingly. There was a prison, you know, in Giltspur Street in those days.

"No, Captain, no," returned Foker; "but to Davis's; best glass of wine there of any in the City. Come along!"

So into Davis's we went, and a very good glass of dry sherry

we had, too, with a biscuit, in the little old-fashioned bar parlour; two or three glasses, in fact, and then we came out and shook hands to part.

"Have a cigar, Captain?" said Foker, taking out his case. But the case was empty.

"Ha, ha!" laughed Foker. "Never mind; here's a cigar shop next door; let's try a weed there."

So we went into the cigar shop, and were served by a very pretty woman—I have a weakness for pretty women—who asked us wouldn't we like to go into the Billiard-room.

"By Jove, yes," exclaimed Foker. "I'll give you a game, Captain. What d'ye say?"

"I don't mind," I replied, the rather for idleness' sake than for any desire to play.

We went through the passage at the back of the shop straight into the Billiard-room. There were three persons at the upper end of the table, busy about the cushions, one of which was off, and the cloth lifted from the slate.

"Come in, gentlemen, come in," exclaimed the marker, hastily laying down the cloth and replacing the cushion. "We're only clearing away a little dust from the slate."

The other two, whose backs were towards me, said nothing, and I went to the rack to get a cue, when I heard Foker call out in his boisterous fashion:

"What, Raff, old boy? well, to be sure. Here, Captain—here's Barney?"

And, sure enough, there was. He didn't attempt to excuse himself, but merely remarked that it was odd we should meet there.

O'Rafferty sat down, and when the cloth and cushion had been set right, Foker and I played one game. By the time we had finished, other persons had come in, and the Irishman and the stranger had gone.

The marker, it struck me, was very polite, officiously polite; but he didn't press us to play on, as he said they were going to make a Pool.

Passing through the shop, we stopped on our way out, and

I inquired of the pretty woman behind the counter if she knew Mr. O'Rafferty.

"Oh, yes, sir," she replied; "we know him very well. Quite the gentleman is Mr. O'Rafferty."

"H'm! Often plays here?" I asked.

"A'most every night, sir. Goin' to play young Mr. Chadwick, the banker, to-night; for £100, I b'lieve," replied the pretty woman. "Comin' to see the match, gentl'men?"

"Well, no," I said, laughingly; "you're a little too far east for me."

"Oh," she returned, "we has lots of West-end gentlemen come to see Mr. O'Rafferty play."

"Indeed! Well, good day."

So, lighting another cigar apiece, we left.

"Do you know anything of that O'Rafferty?" I asked of Foker when we got into the street.

"No more than you do," replied Foker, "but as he's going to play a match with Chadwick—I think I recollect Chadwick—suppose we come and see fair."

"No, *no*, NO!" I said; "not I." But I meant yes, yes, yes, all the same, for my curiosity was roused, and I fancied some roguery was being practised on the banker's son.

So at eight o'clock, after we had dined, young Pendennis, Warrington, Strong, and I, took a cab and rattled down to Giltspur Street.

The game had just commenced as we got in. It was Five Hundred up for £100, Chadwick receiving a start of Eighty points.

O'Rafferty, I thought, looked a little confused when he saw us take our seats on the front sofa at the spot end of the table, but he made no remark, and merely nodded as to ordinary acquaintances.

Both were playing fairly well—Chadwick, I thought, rather better than his adversary. He made losing hazards in the middle pockets with good strength, and completing a break of twenty-one, when he got the balls into position, entered the second hundred before Barney had made thirty.

"One hundred and five to thirty-one," called the marker.

O'Rafferty missed his next hazard, and Chadwick made thirteen.

"A hundred and eighteen to thirty-one."

O'Rafferty pocketed the white, and gave a miss.

"Thirty-three to a hundred and nineteen."

"I'll take four to three I win the game," said Barney, quietly.

"Done with you in sovs," returned Chadwick. "Here, waiter, get me a brandy-and-soda."

Then, failing to score off the red, Chadwick left a canon, which O'Rafferty made, but he increased his score by only seven points.

In his next two breaks, the young banker got up to a hundred and fifty against sixty-three, with no hazard apparent for his opponent.

"I'll take fifteen pounds to six," said Barney, making his bridge and looking straight at the object-ball.

"Done," and "Done again," cried young Chadwick.

And then there were several small wagers made between the lookers-on, who had by this time increased so as to occupy all the seats and make a little crowd about the door.

And so the game proceeded till Chadwick was fully a hundred in front; the bets meanwhile having much increased in his favour.

"Three hundred and twelve to two hundred and two," cried the marker.

"I'll back myself to win this game by ten points," said O'Rafferty, as if in desperation.

"Done, for a fiver," cried the Chevalier.—"I'll go you halves," whispered Pendennis.

But still Chadwick retained his lead, though not by so many points; his opponent having made several fine winning hazards from the spot, and one or two splendid four-cushion canons.

By the time the marker called "Four hundred and sixty-five to three hundred and ninety," the excitement in the room

had visibly increased, and the betting—for everybody betted in that day—had become pretty general; mostly, however, against Mr. O'Rafferty.

Chadwick now attempted a jenny in the middle pocket and failed, leaving the red ball just on the opening.

"Ten pounds to five I win," exclaimed the Irishman.

I don't know whether his wager was accepted, but he pocketed the red ball and left his own just behind the spot. Then commenced a series of winning hazards in one or other of the corner pockets such as I had never before witnessed. O'Rafferty just tapped the red ball, and straight into the pocket it went. He pushed it, he struck it hard, he made Screws, Follows, Side-strokes, all with the same result, till he had actually scored up to four hundred and ninety-two, with thirty-two consecutive Spot-strokes—a break of one hundred and two; a break which with professional players was at that time exceedingly rare, and with O'Rafferty unprecedented.

The company were silent with surprise, and only when Barney broke down within eight points of game, did they attempt to applaud. Then, indeed, they applauded liberally.

As Chadwick rose from his seat to play again, he looked a little dazed, I thought; but I attributed that to nervousness. However, he went boldly on, and tried his hand. It was all over, however, when in trying a canon he left the balls in position, and Barney played for the remaining eight points.

The Irishman had made six of the eight points, when the three balls fell together in almost a straight line over the left-hand corner pocket, about a foot and a half from the cushion. There was only a canon needed to win the game. He placed his cue low on the table to make the ordinary well-known draw-back, slow screw-stroke. Everybody was looking intently for the winning canon, and some bent over the table, prepared to applaud and hail the victor.

O'Rafferty took aim, deliberately drew back his cue, and struck at his own ball. But he struck too low. The tip of his cue caught in the cloth, which, being old and smooth,

ripped away for half a yard in a great triangular rent, and exposed the slate beneath.

In an instant, as if by magic, the secret of his wonderful spot strokes was revealed.

Chadwick and Strong, Pendennis, and the rest rose in confusion and looked on. With one slight pull at the rent, I stripped the cloth from the top end of the table, and then it was seen that *the slate of the table had been scraped down so as to make two wide shallow grooves from the spot to the pockets.* Heated and angry, I called out at the top of my voice, "*Gentlemen, the game is over, and all the bets are off!*"

There *was* a scrimmage.

Everybody started up and looked for O'Rafferty. But the real Irish gentleman had vanished. In the confusion he had slipped out of the room and out of the house, leaving his hat and coat behind him.

Coat and hat were, however, safe enough, for it was not till the company had noisily dispersed—and it took an hour at least to get rid of them—that the fact was discovered.

I cannot tell you how young Chadwick looked, or what he said. For a minute or two I thought he was going mad; but he gradually cooled down, drank another S. and B., and went home.

I never knew what became of Mr. O'Rafferty. But this I know: he never showed up again at the Megatherium, or at Tooke's; and a short time after the billiard-rooms in Giltspur Street were shut up. Were there no means of punishing his confederates? Well, you know how disagreeable it is to fish in dirty water.



CHAPTER V.

THE NATURAL ANGLE.

'Tis not in mortals to command success ;
 But we'll do more, Sempronius, we'll deserve it.

ADDISON. *Cato*, act i., scene 1.

WITHOUT insisting on the axiom that the angle of reflection is always equal to the angle of incidence—an axiom which does not convey a distinct idea to minds un-mathematical—I will now endeavour to show you its practical meaning. Place three balls in the position shown in the little diagram opposite. Strike with good strength full at the white ball, and you will discover that it will fly straight towards the side cushion, while your own ball will travel in the direction of the dotted lines, and make the canon. It will be understood, of course, that a canon would be made by a similar stroke on a ball placed on any part of the line. The player's ball, when struck without side, travels in equal angles ; or, in other words, in lines that are nearly the counterpart of each other.

The canon shown is of frequent occurrence in almost every game. If the player, therefore, knows and remembers the theory of equal angles, he cannot but be much assisted in the making of such canons.

The rule applies, I need hardly say, to all similar positions of the balls on any part of the table. On very fast tables seven cushions may be struck with the playing-ball. A favourite exhibition with markers is to place three balls, and profess to canon on the red after striking seven cushions. Well, in the second diagram we have a position which enables any player to perform the feat.

Place the balls as shown, and strike your own ball high, a

little on the right-hand side, with fairly good strength, from the shoulder rather than the elbow. The object-ball will double over to the opposite cushion, and then the player's ball will travel in the direction indicated by the dotted lines, till it reaches the red and makes the canon. These two diagrams plainly demonstrate the theory of the equality of the angles of incidence and reflection. A little study of them will, I think, make the meaning of the axiom plain to the

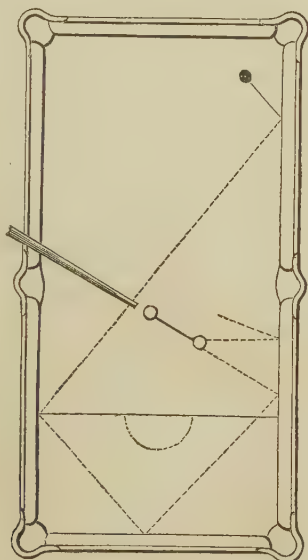


FIG. 1.—SHOWING THE ANGLE OF REFLECTION.

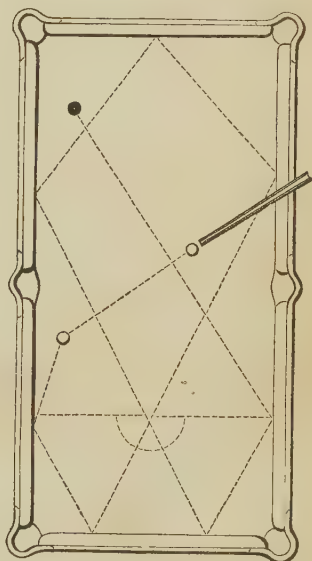


FIG. 2.—SHOWING THE ANGLES ON A FAST TABLE.

most unmathematical beginner, and save much written explanation. Understand, however, most polite of readers, that these diagrams show but few of the numerous, almost endless, examples of the same theory. You may exemplify it for yourself in a hundred different and curious ways, and thus produce a new and interesting game—Billiards for One Player.

In France and the United States the popular game consists entirely of canons. It is played on a smaller table than ours, with somewhat higher cushions and without

pockets. In America the public table is ten feet by five. During the visit of Messrs. Cyril and J. Dion to England in the summer of 1875, I had frequent opportunities of seeing them play their now national game. These American players, like the French, make their best canons by long and repeated angles, after the manner shown in the diagrams. They played at the Guildhall Tavern and at the Crystal Palace against William Cook—the champion of English Billiards—and once or twice were successful in beating him. It was curious to observe the contrast between the English and American methods. Cook played with the large balls and heavy cues in the careful manner he is accustomed to on ordinary full-sized tables; the Dions rattled the balls all about the table and made the most of their canons by direct application of the theory of equal angles, employing much side-stroke, but seldom exhibiting the finesse and delicacy of touch for which our best English players are so deservedly admired. But they showed admirable knowledge of strength in play, and seldom failed in their all-round canons. The play of these gentlemen—who, by the way, are French Canadians, and not United States' men, much less Yankees—should have been a lesson to amateurs in the way of angles and strengths. The Canon-game, which seems to have superseded the regular Hazard and Canon game in America, will never become popular in this country. It lacks variety, and presents but few opportunities for the display of great skill. It is, however, useful for practice, and in games for one player may be advantageously studied.

To further explain the theory of the equality of angles, I must introduce a couple of diagrams. The first of these shows the most useful and universal of all strokes in Billiards—the *Natural Angle*. This is, in fact, the master-key to all the other strokes in the game—the one angle from which all the rest proceed, and common to all the games. Whether made with or without side-stroke its effect is the same. Place two balls as shown nearly midway between the baulk line and the centre pockets and just on the pyramid spot. Then play a

half-ball from baulk with moderate strength, and according to the side on which the object-ball is struck you will make the losing hazard in the right or left pocket. The ball must fly into the pocket. If properly struck it can go nowhere else. Remember, however, that strength of play in this instance, as in others, is all-important; *for the harder you strike one ball against the other the wider will they fly apart.*

This sentence in italics is never to be forgotten by the

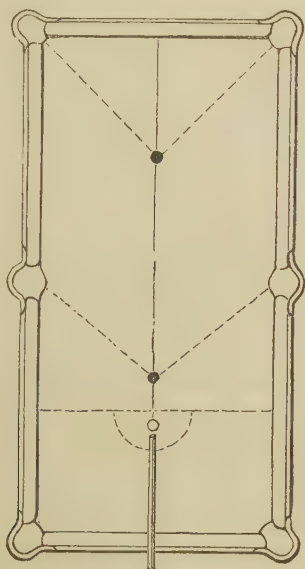


FIG. 3.—THE NATURAL ANGLE FOR LOSING HAZARDS.

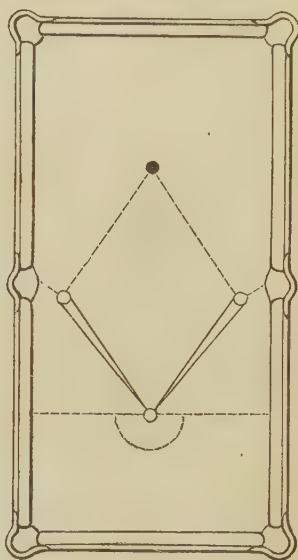


FIG. 4.—THE NATURAL ANGLE FOR HAZARDS AND CANONS.

beginner; the professional player knows it by intuition, and plays accordingly.

The same principle applies to canons in all positions on the table. The other diagram will exemplify this. Place two white balls near to the middle pockets, at the Natural Angle, and play with your own from baulk. A moderate half-ball from your own, struck fairly in the centre, will make either of the losing hazards. Next, place a red ball at the Natural Angle higher up the table, and, playing as before, make either of the canons shown.

The tyro who wishes to become a player must practise these strokes over and over again, till he can make them with accuracy and certainty.

Do not be disheartened if you fail at first. Failure is the parent of success. Try and try again till you do it. Play with a free wrist and with moderate strength, and don't give in or practise other strokes till you have accomplished these four hazards. Having once conquered them, you will have acquired more real knowledge of Billiards than you are likely to get by a year's promiscuous play with those who know no better than yourself.

To further illustrate the theory of the Natural Angle. There is, perhaps, nothing to a beginner so difficult as to grasp the full meaning of the term.

In the first place, it seems to him equally easy to strike the Object-ball either dead full or very fine, and often it will be found that his idea of an easy stroke is to put the red ball in a pocket when the balls are, to use his usual expression, "dead straight."

It is essential, therefore, that he should know that there is a position in which the balls may be placed when a losing hazard ought to be a certainty, without either side or screw being employed.

As a beginner's future success as a player almost mainly depends upon his ability to see for himself when this position occurs, or to be able to make this position when he has the option of placing his ball in any part of baulk, I trust I may be pardoned for dwelling at some length on what, perhaps, to many fairly good players, may seem a very elementary part of the game.

I would, however, remind these good players that they themselves have possibly still something to learn. I would ask them to place the red ball on or close to the centre spot on the table, and see how many times running they will make a losing hazard into one of the top pockets. They will probably find that they fail, and that, too, very likely on the first attempt. Having failed, I would remind them that it is

simply because they do not sufficiently understand the true Natural Angle. Were the Object-ball higher up the table, or over one of the middle pockets, they would make the stroke every time.

In my opinion this stroke, namely, the losing hazard off the red, placed on the centre spot, into one of the top pockets, the player being in hand, is a test stroke at Billiards. "I," says Mr. Cook, "can tell the strength of a man's game (of course up to a certain point) almost directly he begins to play, by simply noticing where he spots his ball when he plays from baulk."

It will often be seen that fairly good players spot their ball so as to make the stroke a forcing stroke; beginners, on the other hand, place the ball so that the angle is too narrow, instead of the simple Natural Angle, when they have no excuse of obtaining a good position by so doing.

It may, perhaps, be asked, Why is the stroke easier, when the position of what I call the Natural Angle occurs, than any other? I would simply answer that all good players have found out the fact by experience. If a man drops an apple he knows it will fall, though he may not understand the "laws of gravitation." The fact is capable, however, of mathematical demonstration. It can, however, be proved that, if a ball strike another at rest, there is a certain position in which the balls may come in contact in which any very slight deviation from the line to be travelled before contact causes a less deviation from the line travelled after contact than in any other position. This applies only to the player's own ball.

We have a proof of this from experience in almost every game played. For instance, place a ball somewhere up the table where an ordinary easy losing hazard is possible off it into one of the top pockets. Mark the spot on the cloth, and also the spot where your own ball is placed. Now play for the hazard, and mark the spot where the red ball strikes the cushion. Play the stroke, say half a dozen times over, and though you may make the losing hazard every time, you will find, in all probability, that the red ball will strike the cushion in a different spot every time.

This simply proves that the losing hazard is possible if the red ball be struck over, so to speak, a certain rim of its surface. Now the larger this rim, the easier the stroke. The narrower the rim, the more difficult the stroke. In winning hazards this rim varies from the case when the ball is on the brink of the pocket to the cut at a right angle. Or, in other words, from the width of the surface of the ball presented to the eye, that is, its diameter to zero.

The accompanying diagram illustrates several instances in which the balls are placed so that a losing hazard is possible at the Natural Angle. The simplest one to begin with is the losing hazard off the red placed on the spot into one of the top pockets.

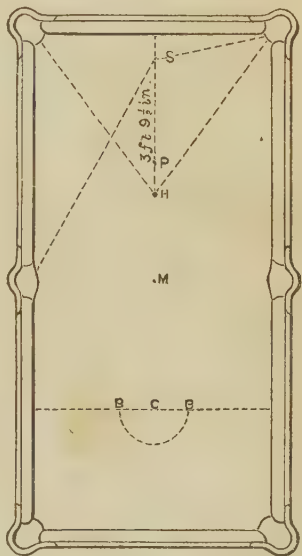
Thus: Draw an imaginary line from the red ball to the centre of one of the middle pockets, and place the white ball on this line about three or four inches from the pocket. Now go in off the red ball into the opposite top pocket without putting on any side or screw, and with enough strength to bring the balls again into play, but not more.

We are supposing, of course, in all experimental strokes, that the table is fairly true, and the balls in good condition, and, above all things, of equal weight. If one ball be at all heavier than another, all ordinary angles cease to exist. It is for this reason that before any match at Billiards, when money is at stake, it is always customary for the balls to be carefully weighed. The angle, too, varies slightly with the size of the balls, probably owing to the difference in the weight.

Where a knowledge of the Natural Angle is mostly required is in making losing hazards into one or other of the top pockets, playing from baulk. Mr. Cook says he has often had pupils who invariably failed to make any such hazards, who yet were successful when he spotted the ball for them. I have—the Champion observes—sometimes, too, heard them say, after I have placed the ball for them, “Ah, I am sure I shall not do it from there.” However, when they have played, the stroke, if not successful, results in the white ball going so

near the top pocket that they are immediately anxious to try again, generally being successful on the second attempt.

I will now describe a stroke which will be found admirable practice for those who wish to become proficient in losing hazards into the top pocket, which strokes have been well called the backbone of the game. Place a card upright against the top cushion, and with a rule measure a line 3 feet 9½ inches down the centre line of the table; this will be of course nearer baulk than the pyramid spot, which is on the intersection of two lines drawn from the centres of the two middle pockets to the centres of the two opposite top corner pockets. Let the player place his ball in the centre spot, in baulk (C in diagram). There is now an easy losing hazard into either of the top corner pockets. The stroke should be played with sufficient strength to bring the red ball near the middle pockets. Young players should keep practising this stroke till they can do it for a certainty, and what is equally, if not more important, carry the angle in their eye.



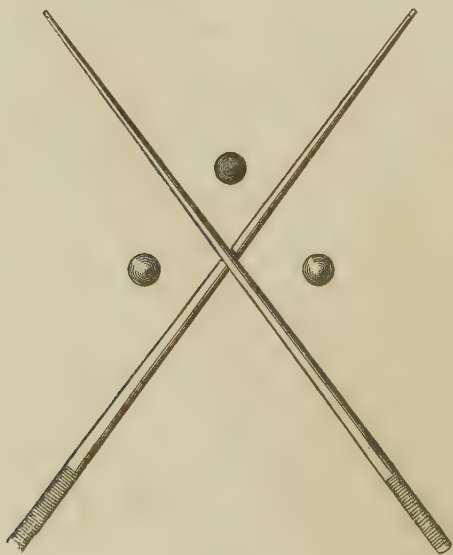
“I would, however,” says the Champion, “warn them against one possible cause of failure. My lessons on Billiards may be read in some country and private house Billiard-rooms, where the spots may be placed very imperfectly. A large lump of sticking-plaster in the centre of baulk, and another in the middle of the table, would render the accurate performance of the stroke I have recommended almost impossible.”

Mr. Cook, you will notice, never places his ball exactly on the spot in baulk, but just a little distance behind. This will be found the better plan, as in playing directly from the spot

the ball is apt to jump: and if it jump ever so little, the integrity of the stroke will suffer.

When the eye has got thoroughly accustomed to this correct Natural Angle, it will be found far easier for the player to spot his ball correctly for other strokes, as he must always endeavour to place his ball so that the angle at the Object-ball with the pocket and his own ball is equal to the angle at H (diagram) with the top pocket and the centre spot in baulk.

It will be found best to practise these strokes before the easier losing hazards into the middle pockets are tried, as in the proper mode of making these latter hazards so much depends on the position in which it is desirable to leave the Object-ball after the stroke.



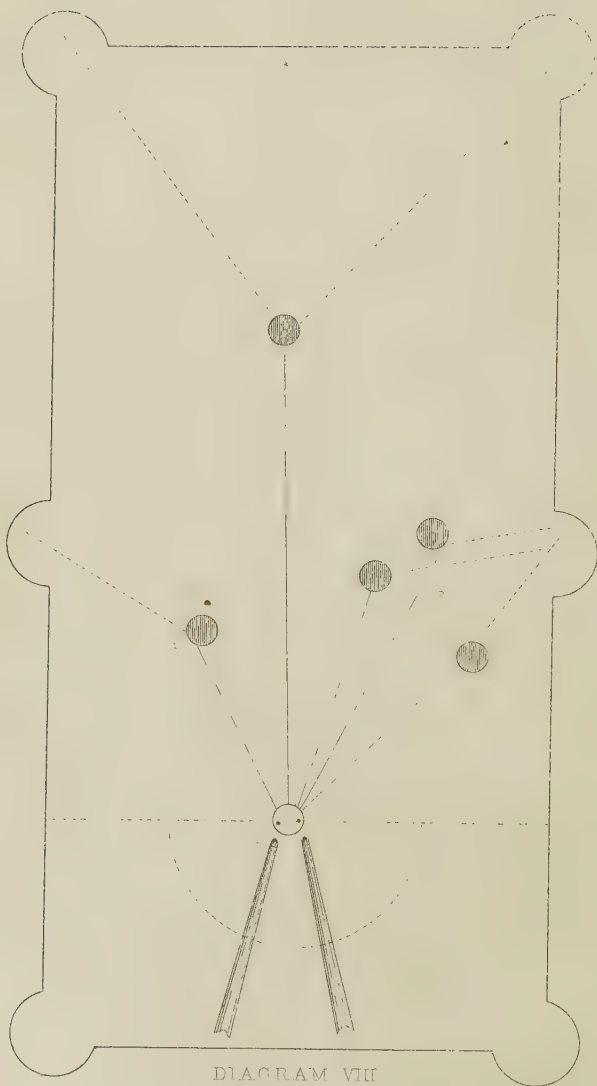


DIAGRAM VII

1. Winning and losing hazard by dividing both balls (the breeches). 2. Losing hazards by dividing both balls. 3. Losing hazard by dividing both balls.

In each case the dark ball is the object-ball and the player's ball is in baulk.

CHAPTER VI.

DIVIDING THE OBJECT-BALL.

What though success will not attend our call ;
 Who bravely dares, must sometimes risk a fall.

TOBIAS SMOLLETT. *Advice*, line 207.

HAVING acquired a fair knowledge of strengths, which will also include a good acquaintance with angles, the next point is the *Division of the Object-ball*. By this phrase is meant the amount of contact between the ball struck with the Cue and the Object-ball. When the Striker's-ball is hit full and fairly in the centre, and struck full against the Object-ball, it is called a *full ball* : when about half the Object-ball is covered by the Striker's-ball, the stroke is called a *half ball* : when less than half the Object-ball is covered, it is a *third ball*, a *quarter ball*, an *eighth ball*, or a *very fine ball*.

Diagram VI. shows what I mean by the Division of the Object-ball. The balls at *a* show—1, a full ball ; 2, a three-quarter ball ; 3, a half ball ; 4, a third ball ; 5, a quarter ball : 6, an eighth ball ; and 7, a very fine ball. The illustrations *b*, *c*, *d*, in the same diagram, show different views of the same balls.

It is very difficult to convey in words a precise explanation of this mode of dividing the Object-ball, but I will try to make myself as well understood as I can. When a *full ball* is played, the centre of one ball strikes the centre of the other's circumference, and the effect of the stroke is to make both travel in precisely the same direction. This, therefore, is the stroke to play when you want to drive the Object-ball full and straight into a pocket. It is generally called a *straight ball*. You must keep your Cue on a level with the centre of your ball, and holding the Cue easily, but not too tightly, hit your ball fairly and freely, with sufficient strength to make both balls travel to their destination.

A *three-quarter ball* will cause the balls to deflect from the line of aim; in every case the Object-ball leaves its position in the direction of the line joining the centres of the balls, and consequently—*the less the contact the wider the angle between the directions of the balls.* This sentence in italics is, in fact, nearly all that can be said on the matter, except that the law refers to balls played with moderate strength. If the stroke be slow and gentle, the angle will be proportionally narrow; if sharp and hard, proportionally wide—as I have already shown in Diagrams III. and IV. The width of the angle may therefore be said to be governed by two causes: first, the amount of impingement between the Striker's-ball and the Object-ball; and, secondly, the amount of force exerted by the player. I might, to be sure, have placed reference letters to each illustration of this law, but a glance at the diagram will, I fancy, be all that is required by the reader to enable him to comprehend the theory here advanced. In dividing the Object-ball, care must be taken to hit your *own* ball full, and at the same time to strike the Object-ball in such a manner that neither more nor less of its surface is covered than will effect the purpose intended.

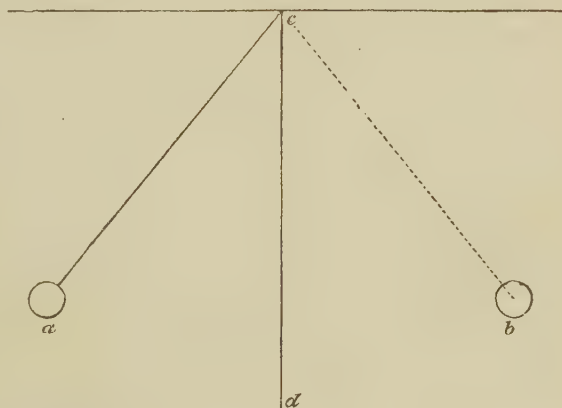
Of course this presumes great accuracy of eye, nicety of calculation, and delicacy of hand; but after a while you will get so accustomed to divide the Object-ball that you may reckon almost with certainty upon effecting the end you desire. And you will please to remember that success in Billiards depends upon accuracy, nicety, and delicacy.

But to illustrate the theory more fully:—

Suppose you strike the ball *a* at the cushion, or at another ball at *c*, the line of reflection will be towards *b*. If you now draw a line, *cd*, at right-angles to the line which represents the cushion, you will find that the angle *acd* is equal to the angle *dc b*. This will serve as an illustration of the law above enunciated, viz.:—that the angles of reflection and incidence equal each other.

The law applies with practical exactness to bodies one of which is movable and the other at rest. But where both are

equally movable and elastic, a considerable modification of the law takes place and a compound action results. This you will discern in the course of your play; and to counteract the departure of the balls from the strict lines of incidence and reflection, the judgment of the player must be exercised—every angle being modified or altered by the force applied. It will be understood that *every* stroke is capable of considerable variation, according to the manner in which it is struck; if, therefore, you do not immediately succeed in making the Hazards or Canons shown in the several diagrams, you must try again and again, till you obtain the degree of “division” or “side” required.



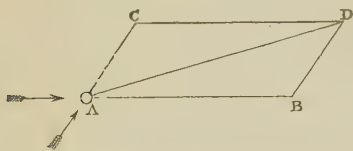
The mathematical reasoning arising out of this proposition is explained in the accompanying note.*

Presuming that you have succeeded in conquering so much of the theory of Billiards as I have explained, and believing that *le premier pas* is not so very difficult as to frighten you, we will proceed to the next step—the grand one, indeed, without which Billiards cannot be successfully played on modern tables with accomplished men for opponents: I mean the “Side-stroke.”

* *On the Law that Angles of Reflection are Equal to Angles of Incidence.*

Newton's second law of motion states that if any forces act upon a body, at rest or in motion, each force produces the same effect as if it acted alone upon the body at rest. Thus, if an impulse in direction AB were given to a particle, which

would cause the particle to move with a velocity represented by AB , if it acted alone; and if another impulse in direction AC *would*, if acting *alone*, cause the particle to move with velocity represented by AC ; then, completing the parallelogram $ABCD$, Newton's law allows us to

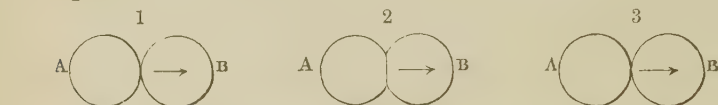


assert that, supposing these two impulses simultaneously communicated, the particle would in consequence move in the diagonal AD , with a velocity represented by AD on the same scale as before: All the predictions in Astronomy depend upon the truth of this law, which is

therefore an experimental fact, established upon as firm a basis as any fact which is known to science.

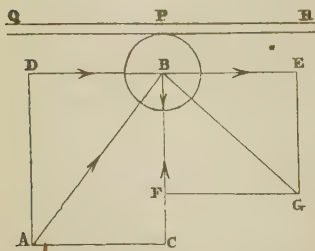
Newton's third law of motion states that action and reaction are equal and opposite. This law, which has the same basis to rest upon, allows us to assert that, if a ball A overtake a ball B , both moving in the same direction, the momentum which is taken from A is exactly equal to that gained by B during the impact, the momentum being measured by the mass $\times$ velocity generated or destroyed: so that in Billiards, where the balls are equal in mass, the velocity added to B is equal to that taken away from A .

The whole action between two balls impinging directly may be represented by the three figures:—



Between the states (1) and (2) the balls are being compressed from the first contact, until A 's velocity has been diminished, and B 's increased, sufficiently to make them at the instant of greatest compression move with equal velocities; between the states (2) and (3) the balls are recovering form until the final contact, A 's velocity being continually diminished and B 's increased. If the elasticity is what is called *perfect*, the velocity gained by B during compression, from (1) to (2), is exactly equal to that gained during restitution of form; and the same is true, of course, for the velocities lost by A .

If the elasticity be imperfect, the velocity gained during restitution is always less in a fixed ratio than that gained during compression, the ratio being fixed for each substance—for glass balls amounting to nearly $\frac{1}{4}$ ths, and less for ivory. The whole action takes place in too short a time to be appreciated, but these results have been deduced from a series of careful experiments of various kinds.



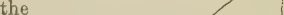
In order to understand clearly the effect of friction, consider first the effect of impact in the simplest case of oblique incidence upon a cushion supposed smooth, in which the size of the ball does not enter into the consideration. Let AB be the direction of motion of a ball obliquely incident on a cushion QR , P being the point of contact. If AB represents the magnitude of the velocity at the instant of striking, this velocity is equivalent to two velocities represented by DB parallel to the cushion, and CB perpendicular to it. Consi-

der therefore separately, by Newton's second law, how these velocities will be affected

by the impact, on reflection : D B, the velocity before impact, will be unaltered ; take B E, equal to D B, to represent this velocity ; the velocity perpendicular, represented by C B, is destroyed during compression, and during restitution a velocity less than B C is generated in the opposite direction ; this velocity, represented by B F, bears a fixed ratio to B C, for example $5 : 7$, if this be the measure of elasticity. Complete the parallelogram B F G E, and B G represents the magnitude and direction of the velocity of the reflected ball, the angle F B G being greater than A B C.

This is the complete case for a cushion imagined to be smooth and imperfectly elastic.

In order to explain the effect of friction, it is necessary to give the results of certain calculations made in Dynamics relating to angular velocity, or twist given to a spherical ball by a stroke given to it, whose direction does not pass through the centre.



The diagram shows a horizontal line with an arrow pointing to the right, representing the direction of a stroke. A semi-circular arc is drawn above this line, representing the top of a spherical ball. The center of the arc is labeled 'M'. A vertical line segment connects the center 'M' to the highest point of the arc, which is labeled 'A'. The rightmost point of the arc is labeled 'a'.

Let A C B be a diameter perpendicular to the direction of the blow whose line of action meets it in M, and let v be the velocity which an equal blow whose line of action passes through C would give to the ball ; then degree of twist is measured by

$$\frac{5v \times CM}{2AC \times AC}; \text{ for example, if } CM = \frac{1}{2} AC,$$

while the ball advanced through a space equal to AC, it would in the same time have twisted through an angle $A\alpha$, such that $A\alpha = \frac{5}{4} AC$.

Suppose now a ball to move in the direction AB and to impinge at P on a rough cushion, *i.e.* so rough as to prevent all sliding at P; and, for example, suppose the elasticity to be $\frac{5}{7}$ between ball and cushion. The velocity BC, as before, is re-

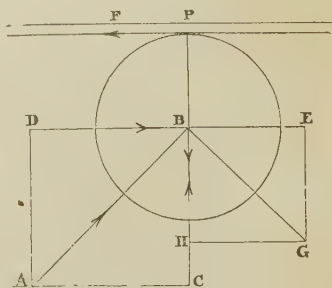
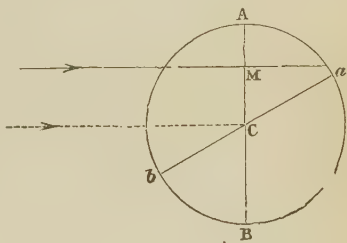
versed into velocity $BH = \frac{5}{7} BC$.

The effect of friction is the same as a blow given to the ball at P. Such a blow applied to the ball at rest (by Newton's second law) would give a velocity v to the centre of the ball in direction BD, and at the same time a twist in the direction

$P F = \frac{5 v}{2 A C}$. Therefore, combining the previous motion with the effect of the friction, we have the centre B moving in direction DB, with linear velocity $= DB - v$, and the ball twisting with angular

velocity = $\frac{5v}{2AC}$. Now P is at rest; therefore, its advance D B = v , by linear velocity, is equal to its regression $\frac{5v}{2}$ by the twist,

so that $DB - v = \frac{5v}{2}$ whence $v = \frac{2DB}{7}$,



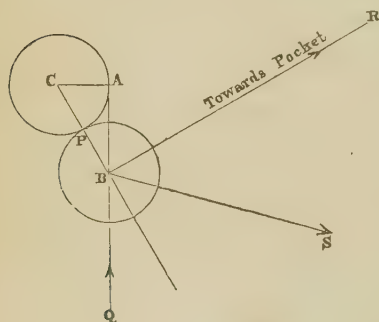
∴ the velocity of B resulting from friction is $DB - v = \frac{5}{7} DB$, represented by BE; hence BG in this case must be drawn in such a direction that BE, BH are both less than BD, BC in the same proportion. With this elasticity, therefore—not an

unlikely one in a billiard-table—the angle of reflection is exactly equal to the angle of incidence; so that, in spite of the imperfection of the elasticity, the law of equality of angles of incidence and reflection holds, the compensation having been made by the roughness of the table, and the resistance to a twist caused by the inertia of the ball, which has been estimated in the expression for the amount of twist given above.

A slight modification of the elasticity assumed and of the degree of roughness of the cushion will not be sufficient to make any practical difference, but it is absolutely necessary to enter into all the considerations given above, if any *reason* is to be given for this law of equality.

The same kind of reasoning would hardly establish the law approximately with respect to a *ball* striking a *ball* instead of a cushion, even if the ball struck were fixed in its position, in which case it would act like an ivory cushion, on account of the small friction between balls; but the establishment of any law with respect to a movable ball is a much more serious affair. I think, however, that I can show, by a diagram in a very common case, that there is no approximation whatever to the law of equality of angles of incidence and reflection when one ball strikes another which is not fixed.

For a corner-hazard, in which you wish to use a stroke without “side” and a half-



ball division: QBA is the direction of motion of the striker's ball passing through the edge of the object-ball, so that the line BC, joining their centres when in contact, is double of AC; hence the angle of incidence is one-third of a right-angle, and if the angle of reflection were equal to that of incidence, BS would be the direction of reflection instead of BR, which makes the angle of reflection about three times as great as the angle of incidence.

It is generally admitted that increase of the velocity at impact on a cushion diminishes the angle of re-

flexion; but all my readers may not feel equally certain of the explanation of this experimental fact, in which most billiard-players will agree, though I think it may be accounted for. Supposing that the check in direction PF (see fig. Art. 6), by which the motion of the point of contact P was arrested, is more perfect in consequence of the bite of the cushion being increased by a greater portion of the surface of the ball being exposed to the action of the cushion, so that the velocity DB is more diminished with the greater blow than the small one, then BE being less, the angle CBG is smaller.

The parabolic motion of the ball in the case of a heavy side, by which A passes



round B and strikes C, is caused by the friction in PF, brought into play by the revolution about an axis *ab*, inclined the vertical PQ, by which the point of contact

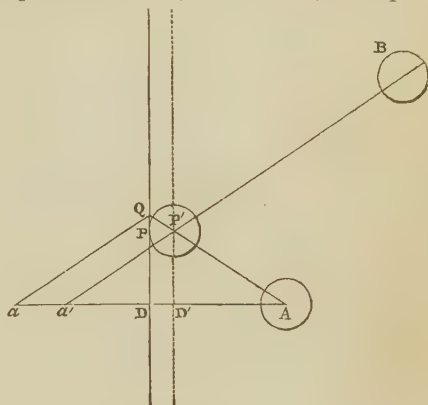
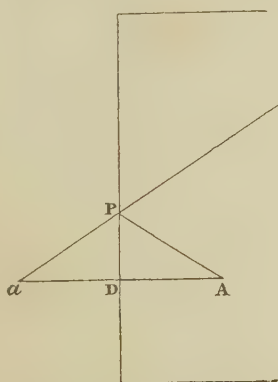
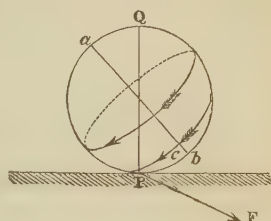
is scrubbing in direction of the arrow c , that is, in direction FP , friction acting contrary to the motion in PF .

The billiard student may test the equality of angles of incidence and reflection by measuring the direction in the following way :—

To strike B by one reflection at a cushion DP , make aA perpendicular to DB , and take $aD = AD$; join aB , cutting the cushion at P , which will be the point of contact to be aimed at.

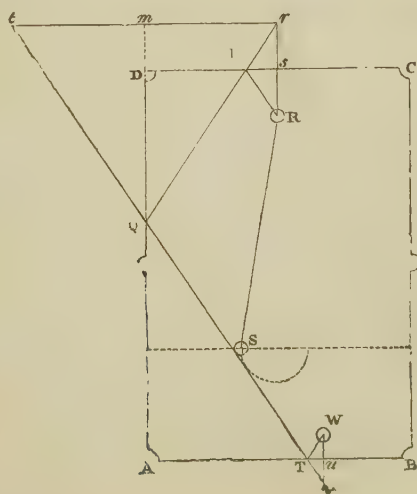
More accurately, in consequence of the breadth of the balls, $D'P'$ ought to be drawn parallel to the cushion, at a distance equal to the ball's semi-diameter, and $a'd' = AD'$; P' is then the point to be aimed at, or Q a little higher than P .

Or to canon from 3 cushions, from red on spot to W in baulk. Draw Rsr perpendicular to CD , $sr = sR$, rm perpendicular to AD , and $tm = rm$, Wuw per-



pendicular to AB , $uw = uW$; join wt , meeting AB in T and AD in Q , join QR , meeting CD in P , join TW .

$RPQTW$ is the course of the ball, so that he places his ball at S so as to strike P , and the rest follows.



CHAPTER VII.

THE SIDE-STROKE.

After the blow is given there is no manner of intelligence can alter its effects. Be careful, therefore, how you give the blow.—ERASMUS, *Praise of Folly*.

NOTHING is so common as to hear young players talk about the Side-stroke, and nothing is so likely as to find that they know little or nothing about it. Put into the simplest possible language, the meaning of the Side-stroke is this: if you strike a ball on its side it will, while rolling forward on a horizontal axis, also spin on a vertical axis towards the side on which it is struck. On contact with another ball, or the cushion, the former will be diminished, or altogether stopped, according to the force of the spin, while the latter is continued. The result of this is that the spin causes the ball to roll in the direction of this latter rotation. It follows, from this, that you must *always strike the ball on the side towards which you wish it to go*. The proper effect of the Side-stroke is not fully seen till after contact with the Object-ball or cushion; when, if the ball has been struck on its right side, it will travel to the right; if on its left side, to the left. To increase the divergence you must put on more "side," as it is termed; which means that you must hit it more towards the outside, and thus—according to the principle already laid down as to the speed of the ball being increased or diminished according to the nearness to and side of the circumference at which it is struck—increase or diminish the speed of its spin according to the angle you wish to make after striking the Object-ball or cushion. In making a Side-stroke you must recollect that in hitting your ball very much towards its side the Cue is apt to slip; to prevent which, the tip must be well chalked. Most players use a little Side-stroke without intending to do so, it being difficult always to strike the ball exactly in the centre. With the really scientific player, how-



POSITION FOR A TOP HAZARD.

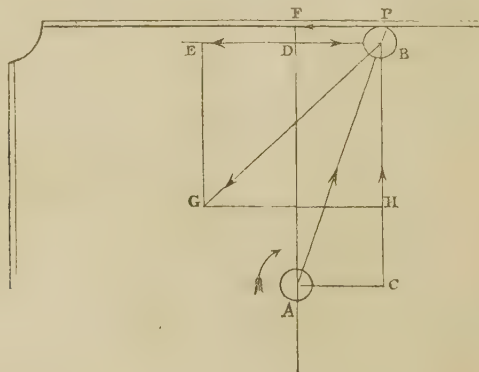
ever, the quantity of "side" is a matter of the nicest calculation. The progress of a ball struck on its side is somewhat retarded; but after contact with another ball or the cushion, it flies off at a more or less sharp angle. I need scarcely say that, if the ball be not absolutely true, you cannot play with correctness, much less employ the "side" with effect.

Well, now that you know what the Side-stroke *is*, the next thing is to learn *how to make it*.*

It is not easy to strike a ball out of its centre and at the same time strike it with exactness. The Cue, instead of being held parallel to the intended direction of the ball, must be held at an angle a little more or less acute to it, as in the foregoing figure, where *a* represents the centre stroke, *b* and *c* the right or left Side-strokes. This manner of holding the Cue will also be found useful in making a Screw—though by no means indispensable. The next figure shows the way in which the

* Supposing beginners to want an explanation of the effect of "side," it is not hard to give an account of any particular case, such as the elementary one of bringing the ball back into baulk by a stroke from the baulk to a point of the cushion some little distance out of baulk.

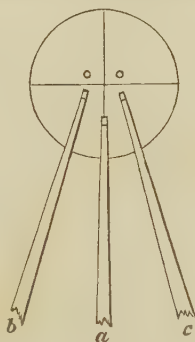
The velocity, as before, is equivalent to two—one represented by *C B*, and the other by *D B*; *C B* towards is turned into *B H* from the cushion. The twist given,



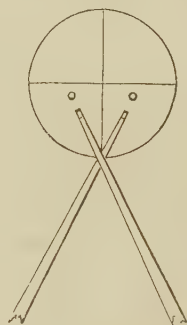
in direction of the arrow, to the ball *A* in baulk, about a vertical diameter, makes the point *P* in the ball at the instant before contact move much quicker than if there were no twist, in the direction *F P*; consequently the reaction of the cushion in *P F* is much greater, and is in fact, if the twist be strong enough, sufficient to change the velocity *D B* into a velocity *B E* in the opposite direction greater than *D B*; the consequence is, a motion *B G* is the diagonal of the parallelogram *E B H G*.

Cue must be inclined across the ball when a very strong Reverse Side-stroke is required—that is, when it is intended that the ball on its return towards the player shall diverge towards the side ; the dots on the ball showing the striking-points. In the figures below, the Cues are, I think, somewhat too slanting.

These theories may appear difficult of proof : but how many other generally-accepted theories are easy of demonstration ?



POSITION OF CUE FOR SIDE-STROKE.

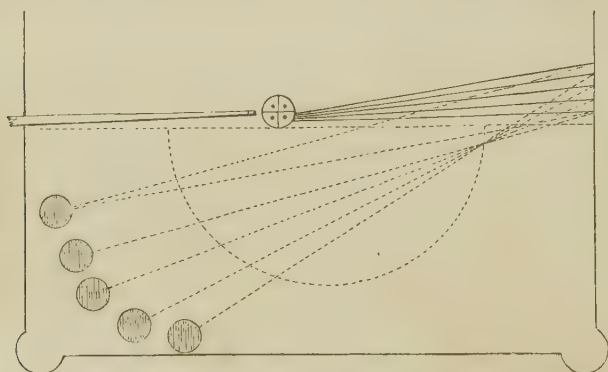


POSITION OF CUE FOR REVERSE SIDE-STROKE.

But, beside pointing the Cue and striking the ball at any angle from its direct line of progression, the Side-stroke must be accompanied by an imperceptible and indescribable twist of the hand, and a rapid rub of the Cue's point upon the ball. Care must be taken, too, not to strike at the ball with too much force. Moderate or rather slight strength only is necessary to make the Side-stroke to perfection. Calculate the distance your ball has to travel before its impact with another ball or the cushion, and put on the "side" accordingly. If you make too hard a stroke, you will defeat your object, and the "side" will not take full effect. Instead of the ball flying off at the proper angle after contact, it will go in a direction different to that intended. Certainty of execution can only be attained by careful delivery of your Cue, and a definite, though not too strong, stroke. The whole theory of the Side-stroke lies in the fact that by it the player is enabled to *enlarge*, as it were, the striking-surface of his ball.

To make the Side-stroke with ease and elegance, you should stand well behind your ball and deliver your stroke with precision. It is not easy to explain the reasons, much less the practice, for the proper playing of Side-strokes ; and, therefore, I advise you to get a good player to show you how to make it, and then practise for a few hours on a private table. No better mode of practising the Side-stroke can be found than in playing your ball against the side-cushion from the Baulk outside the line and bringing it back within the line, first on one side and then on the other, by putting on corresponding "side." (See Note on p. 74.)

In the next figure I show this. Here we see how a ball struck on its side will return into Baulk on an angle more or less wide, according to the amount of strength and "side "

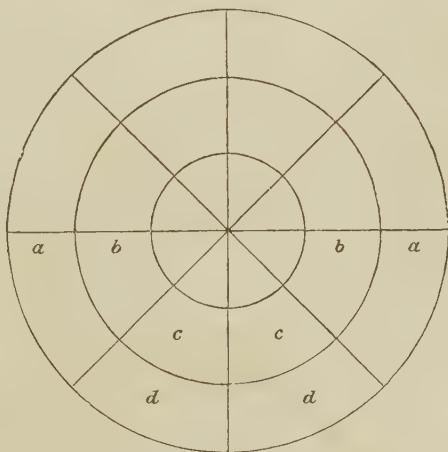


PLAYING A BALL OUT OF BAULK—ILLUSTRATING THE SIDE-STROKE.

employed. To such nicety can good players make this stroke, that they can tell to within a few inches where the ball struck will stop. Practise this stroke till you can place your ball in any part of the Baulk you wish. An easy way is to place a ball on the Baulk-line, and play your own ball out of Baulk and in again, without striking the ball on the line ; or by endeavouring to pocket your ball in the corner from the same kind of stroke.

Next, as to the quantity of "side" requisite.—Here much must be left to the judgment of the player ; but it must always be remembered that the amount of "side" required is in pro-

portion to the width of the angle. Suppose the ball played to be divided into a number of imaginary parts, as in the following figure. Here we have a diagram pretty nearly representing a vertical section of a Billiard-ball—only that it is flat instead of round. With the Side-stroke may be combined the High or the Low stroke, the Screw or the Following-ball. The figure is therefore divided horizontally, and just as the ball is struck above or below its centre, the stroke becomes High or Low—a Follow or a Screw. At *a a* we get the extreme centre side; at *b b* a moderate centre side; at *c c* a still less perceptible side and slight screw; at *d d* a side and strong screw. The same strokes above the horizontal



THE DIVIDED BALL.
SHOWING THE VARIOUS PLACES AT WHICH IT MAY BE STRUCK FOR "SIDE."

line produce exactly contrary effects, the pace of the ball being accelerated according to the height at which it is struck. By this you will immediately comprehend that greater or less deflection of the ball after contact will be produced in exact accordance with the amount of contact between ball and Cue. It may seem to be putting a rather "fine point upon it" to insist on these lines of "side," &c.; but you will soon get so accustomed to this manner of dividing the Striking-ball as to be able to point your Cue to any part of the ball's surface, and to strike at that part with

certainty and dexterity. The precise amount of "side" necessary for the accomplishment of any defined object is only to be attained by actual practice. I can no more give you directions for the actual quantity of "side" requisite, than a writer on carpentry could tell a mechanic precisely how much wood to plane off a board in order to produce a perfectly smooth surface. On the Billiard-table itself an expert will be able to show you more—in this particular respect—in a couple of hours, than I could, writing in the library of the Megatherium, in a couple of years.

But some things I *can* tell you with which the expert is probably unacquainted. One of these things is, that the *side is never communicated*; that is to say, it is not imparted from the Striking-ball to the Object-ball. I have stated the fact of the non-communication of side in my previous works on Billiards, and have been contradicted by more than one fine player; but the fact *is* a fact, nevertheless. Mr. Cook entirely agrees with me in this matter. What many players imagine to be "communicated side" is nothing more than a peculiarly sharp division of the Object-ball. The Striker's-ball, flying off sharply from the ball it strikes, sends the latter forward, or sideways occasionally, at another sharp angle, because of the small quantity of the ball's surface actually in contact.

A writer on Billiards in the *Pall Mall Gazette* a few years ago contended that "side" could be communicated; and on this he was followed in the *Sportsman* by another writer who gave a diagram, and professed to have "discovered" a position evidencing the fact. It so happens, however, that his "discovery" is no discovery at all. It has been known to me, and to scores of Billiard-players, any time this twenty years. Chevalier Strong showed it to Sir Francis Clavering in Calcutta, and I taught Arthur Pendennis and Warrington the stroke, upon the table of the Polyanthus Club, long before those amiable young gentlemen were engaged by my old friend Shandon to write conscientious criticisms in the *Pall Mall Gazette*. Brighton Jonathan used to make a point of this curious pushing stroke before Roberts became famous.

Roberts himself made it in his match with Stark, the American; and every professional player, ever since, has employed it, whenever it is possible, in both Billiards and Pyramids. Moreover, this very stroke has been described by your humble servant the present writer, in the *Field*, in the *Sporting Gazette*, in the *Morning Advertiser*, and in other papers.

So much, then, for the discovery. But what, after all, is the stroke? Why, nothing more than a side-way push; which, when two balls lie close together, nearly in the position technically called "a plant," enables the player to lodge the front or Object-ball in the pocket. It has nothing whatever to do with "side," for the player's ball must be struck, or rather pushed, in the direction of the pocket, and by that means the Object-ball is cleverly holed.

"Side" cannot be communicated to the Object-ball under any possible circumstances. The Side-stroke affects the ball struck with the player's Cue, and cannot be diverted to the ball with which the player's ball comes in contact. All who understand the scientific theory of Billiards are aware that the effect of the Side-stroke is to widen or to decrease the line of departure taken by the player's ball after contact with the Object-ball, or with the cushion, according as the player's ball is struck on one or the other side, and the amount of force or fulness of its contact with the Object-ball.

And here let me say a word or two about this "division of the balls." As every point of the circumference of a sphere must be the centre of that circumference, so it is mathematically impossible to strike a Billiard-ball with the Cue anywhere but in the centre. But in actual play another element intervenes; when we say that we strike a ball high, or low, or at its side, we mean above, or below, or at the side of such ball as respects the plane of the table and the parallelism of the cushions. The effect of such a mode of striking the ball with the Cue is to raise, or to lower, or to remove to one or the other side, the rolling axis of the ball—the centre of gravity, in fact; and to cause it to run on an axis different from that of its natural axis.

The effect of the side is felt by the ball immediately the stroke is made, but it is not easily seen until the ball comes in contact with another ball or with the cushion: then we see that the angle of departure taken by the striker's ball is more acute or more obtuse—as the case may be, according to the nature of the blow—than the Natural Angle from a ball struck full or nearly centrewise. The effect on the Object-ball is precisely the same however the player's ball may be struck: for, on contact with the latter, the former always rolls on its Natural Axis, and cannot roll on any other; because the middle of the circumference of the one is projected against the middle of the circumference of the other. How, therefore, can “side” be communicated?

If “side” could be communicated, why not “screw” or “follow?” Let the gentleman who made this “discovery” try and screw his ball back from another ball, and see if he can by any means get the latter to return to his Cue. When he can accomplish that, then he may proceed to demonstrate the possibility of “communicated side!”

No game can, indeed, be played without Side-stroke, because it is just as impossible always to hit a ball directly in the middle as it is always to strike it on the precise spot necessary for the required Hazard or Canon; and in their efforts to use “side,” young players lose more than they gain. Many strokes made with “side” can also be made by simply dividing the Object-ball—“playing a fine ball.”

Now, what these writers mean is, that a sideways push can be given to the Object-ball; but, in writing about what they do not understand, they have confounded two well-known principles, and have talked of that as “communicated side” which is, in fact, nothing more nor less than a simple “division of the Object-ball.” See what mischief these pseudo-scientific writers get into. Verily a little learning is a dangerous thing! Good players they may be: why not be content with the applause to be gained at the table? What can be more ridiculous than to see old “trick-strokes” vaunted as new “discoveries?” or what more sad than to find a capital

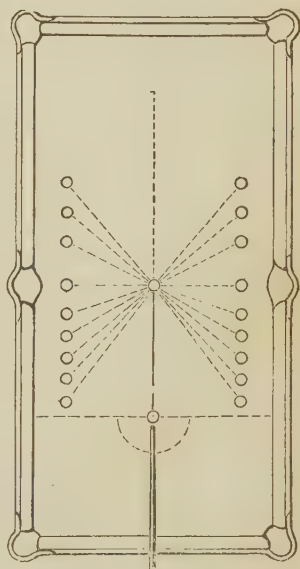
player like the elder Roberts writing about the “ pons asinorum of first steps ! ” or to see a Professor utterly failing to describe with the pen the strokes he makes so readily with the Cue ?

Except the point of the Cue be well worn, and properly chalked, you cannot make the Side-stroke thoroughly effective. For all Winning Hazards, a flat-tipped Cue will do admirably ; but if you want to play Side-strokes to perfection, you must be careful to have a well-tipped Cue. On this point, however, no absolute direction can be given ; some liking a broad and others a fine tip.

Some of the above directions may seem a little complicated, but a few minutes' examination will make them plain enough. In Billiard play we take the ball to be divided by these imaginary lines, just as in the study of geography we accept the lines of latitude and longitude upon the maps as actually existing upon the earth's surface. Knowing this, the beginner has only to apply his knowledge, and make his stroke in accordance ; never forgetting, however, that the harder the stroke the wider will be the distance after concussion between the Playing-ball and the Object-ball.

To show the different effects produced by different modes of striking the Playing-ball, I give you a diagram easy to be understood, and equally easy of exemplification on the table itself.

All these Canons may be produced by striking the Playing-ball at different points, as shown in the diagram of the Divided-ball. The upper Canons on either side form nearly natural angles ; the centre Canons require a somewhat low, sharp blow ; the lower ones, a decided twist, in order to make the Player's-ball recoil on contact with the Object-ball. The latter



SHOWING THE EFFECTS OF SIDE,
SCREW, ETC.

will either fly straight forward to the cushion, or towards the top-end pockets, just as it is struck in the centre or on one or the other side. The way to exemplify these strokes is to place three balls, the red in the middle of the table, below the pockets, the white in either of the positions marked, and the Playing-Ball in baulk, and practise them till you are nearly perfect. You will, of course, soon discover that some variation of strength, as well as side and twist, will be necessary—sometimes with a perfectly straight Cue, and sometimes with the Cue directed a little to the right or the left. All this the tyro will understand and appreciate directly he comes to put theory into practice and test the diagrams upon the table.

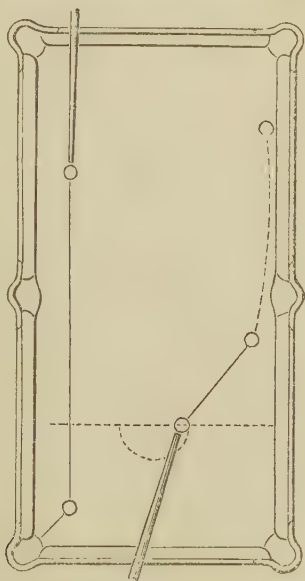
I must, however, advise young players not to make too frequent a use of the Side-stroke. Most of the Hazards and Canons which occur in the course of a game may be made without side, by simple division of the Object-ball. Until you are pretty well accustomed to the ordinary open method of striking the ball, the Side-stroke will only disturb your calculations, and perhaps lead you into difficulties.

As to the best and easiest way of making the Side-stroke, there can be little said, except this:—Aim at the Object-ball as though you were going to hit it full in the centre, and then, without shifting the bridge-hand in the least, move the Cue's tip a little to the right or left, and make your stroke. You will find, notwithstanding the fact that the Cue has been pointed diagonally, that the Playing-ball so struck will proceed straight to the Object-ball; on reaching which the side will take effect, and render the angle of departure wider or narrower according to the amount of side applied. If you wish to make the right-hand Side-stroke, hit the ball on the right; if the left-hand, strike it on the left.

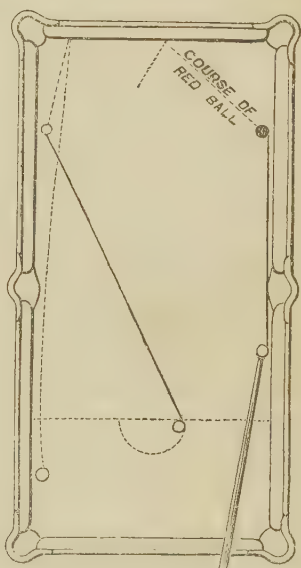
There is, however, a most useful and scientific stroke, known as the *reverse side*, or *contrary check*. In the case of very narrow or obtuse angles between the balls, it will be found that the reverse Side-stroke will effect a Canon which is impossible either with the ordinary Open-stroke, or the proper Side-stroke. Place a ball at a narrow angle with the top-

corner pocket, and your own ball on the Baulk spot on the same side. Now try to make the Losing Hazard without side. You will find it impossible. Try a strong natural side, and you will see that the Playing-ball will strike the cushion below the pocket; but put on the reverse side, and you will perhaps be delighted to see the ball run straight into the pocket.

Of course the same effect may be produced in all parts of the table, for both Canons and pockets; and the same mode



CANON AND LOSING HAZARD BY
REVERSE SIDE.



CANON AND LOSING HAZARD BY
REVERSE SIDE.

of treatment will serve for both. A diagram will illustrate this more fully than written description.

Place the balls in the positions shown in the little diagram, and strike with a high reverse Side-stroke, as at 11 on the Divided-ball; and at the same time let the Object-ball be struck at about a quarter-full, and you will be able to make either of the strokes shown. Of course considerable practice is necessary before you can accomplish this with facility.

During the American Handicap, in the saloon of Messrs. Turner and Price, table-makers, Strand, in April, 1876, Cook,

the Champion, made this sort of stroke over and over again ; as also did Taylor and Stanley. A most useful stroke it is, especially in the hands of a fine player. It looks very difficult on paper, but, in fact, it is very easily made when once you have acquired the knack of so striking the ball as to make the reverse side with certainty. In the next diagram are shown two strokes made by the Champion in his game with Taylor. It is scarcely possible to state what precise part of the ball should be struck with the Cue. The Champion himself would perhaps find it very difficult to tell you how he makes these strokes ; but, having once acquired the method of making them, all the rest comes easily—with practice.

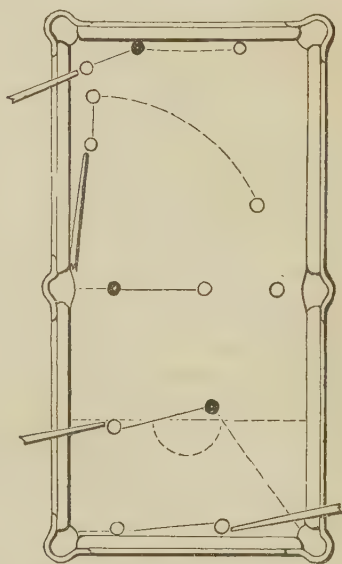
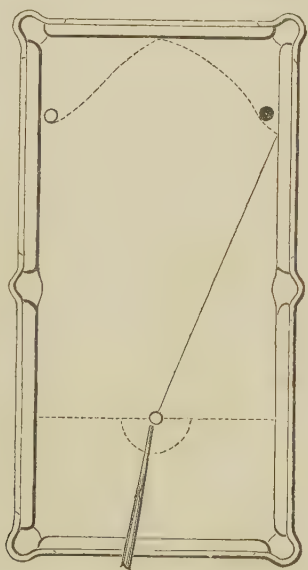
Another very useful and effective stroke is made by striking the cushion just below the Object-ball for a Canon on to a ball on the opposite side of the table. Place the balls in the position shown in the left-hand figure. Then, from the centre of the Baulk-line, play a strong Side-stroke—4 on the divided ball—against the cushion. The ball will strike the Object-ball sharply, run up to the top cushion, and curve on to the Canon-ball, somewhat in the manner indicated by the dotted lines.

This stroke—and of course all similar strokes—will give the learner a good notion of the power of the “side.”

Sometimes it is necessary to combine the side with the screw. This is done easily enough when you have learned how to make the slow screw with facility. In these cases it is necessary to make the contact between the Playing-ball and the Object-ball very slight, but at the same time somewhat sharply. The peculiar drawing-back tap necessary for the screw can only be acquired by practice. In truth, many amateurs who play Billiards never acquire that special method of striking the ball. They go on hammering at the ball, and forcing strokes which may be made with ease by the dexterous professional.

Look at the figure and try what you can do in producing the strokes. Here we have five ordinary strokes. The first on the Baulk-line is a Losing Hazard, made by a high sharp

tap with reverse side. It may also be made with the proper side combined with a twist. The second shows the mode of "running through" for a Losing-hazard when both balls lie nearly close to the bottom cushion. This stroke is made with a high following tap delivered with good power of wrist. The third at the top of the table shows how you may run through for a Canon, by dividing both balls. The fourth, just below, shows a Canon made by a low screw; and the fifth, in the



CANON BY SIDE-STROKE ON THE CUSHION.

STROKES BY SIDE AND SCREW, ETC.

centre of the table, is the well-known Ten-stroke, by pocketing the red in the pocket opposite the Playing-ball, screwing back and canoning on to the white, which falls in the pocket behind it. All these strokes are to be made with good side, screw, drag, or follow, according to circumstances as they arise.

And now, a few words by way of caution. The Side-stroke is not to be employed without judgment. Where a stroke can be made with the ordinary full blow, "side" is unnecessary and sometimes mischievous. Many young players are

fond of showing off with a Side-stroke, but it is sounder play to make the stroke without "side" whenever it is practicable.

As already said, nearly all the strokes that can be made by dividing the Object-ball and hitting the Striker's-ball full, may be made with the Side-stroke; but the converse is not true, for some strokes that *cannot* be made by the division of the Object-ball *can* be easily enough made by employing "side." My advice to young players is to keep the Side-stroke for the last occasions, and to endeavour to play the game in a straightforward regular manner, reserving the "side" for really difficult strokes. But there is a method of employing "side" which is highly useful, and which may be brought into play in almost every game on the table: I mean the combination of "side" with the division of the Object-ball—the *division of both balls*, in fact. Of course it is much more easy to divide your own ball than the Object-ball, because the one is immediately under your eye and the other is at some distance. But when you divide both balls, you arrive at a certainty and precision of execution to be got at by no other process. But more than this—you are not obliged to put on extreme "side," or extreme division of the Object-ball; a little of each will easily be made, and success will crown your efforts.

The Side-stroke is exceedingly useful in Canons, as we shall see by-and-by. Plate VII., contains representations of some of the most obvious and frequently-presented Hazards. They may be made either by Dividing the Object-ball or by the Side-stroke. I should advise the amateur to endeavour to make them first by one method and then by the other. He can thus take his choice of difficulties—an easier thing in Billiards than in life.

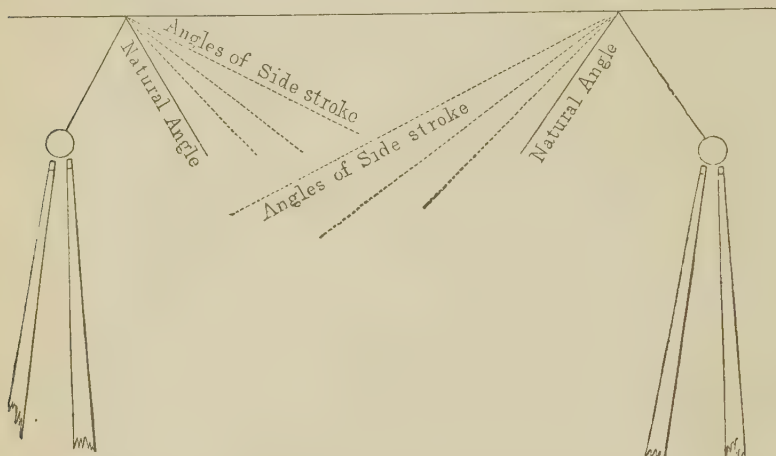
In the Hazards here shown it will be necessary to strike your ball with a moderate degree of strength only. A good deal depends too on the proper placing of the ball on the Baulk-line. By moving his ball on the Baulk-line a little to the right or left, the player can alter the angle described

by the three points severally occupied by the Striking-ball, the Object-ball, and the pocket; and, by putting on "side" according to circumstances, make the Hazard intended. (*See Note.*)

In Diagram VII. the Striker's-ball is supposed to be in Baulk, but for convenience' sake I have placed the balls *on* the line instead of below it. Hazards of this description occur in every game. They may be made either with or without Side-stroke; but the easier plan is to combine "side" with "division," and to give to your ball a slightly pushing or flowing motion—not too hard, but still decided and firm. A great mistake is made by beginners in hitting the ball too forcibly; for by this means they break through the natural angles taken by the ball if it is struck full in the centre, and likewise destroy the proper effect of the "side." I cannot too often insist on a regular and calculated strength of the blow given to the ball with the Cue. Gentle firmness is the characteristic of a good player, effort and show that of a tyro. (*See Note for the scientific argument as to the theory of the Side-stroke on pp. 66 et seq.*)

Though I may perhaps repeat myself, I must, in concluding this chapter, impress upon the amateur the necessity of fully conquering the *principle* of the Side-stroke. If you play a ball full against the cushion, and mark the return angle, you will see that the second angle is the reverse of the first; but if you put on a little "side," you will see that the angle widens; a little more "side," and it widens still more; extreme "side," and the angle is yet further extended. Let me illustrate this by a Diagram. The horizontal line in the first figure on the next page represents the cushion. If you strike your ball full in the centre against the cushion you make the natural angle; if on either of its sides, you make the angles more and more obtuse, according to the amount of "side." The positions of the Cues will show you the distinction between the strokes: for plain strokes a straight Cue—for Side-strokes the Cue must be held rather across the ball and nearer or farther from the body, as already explained.

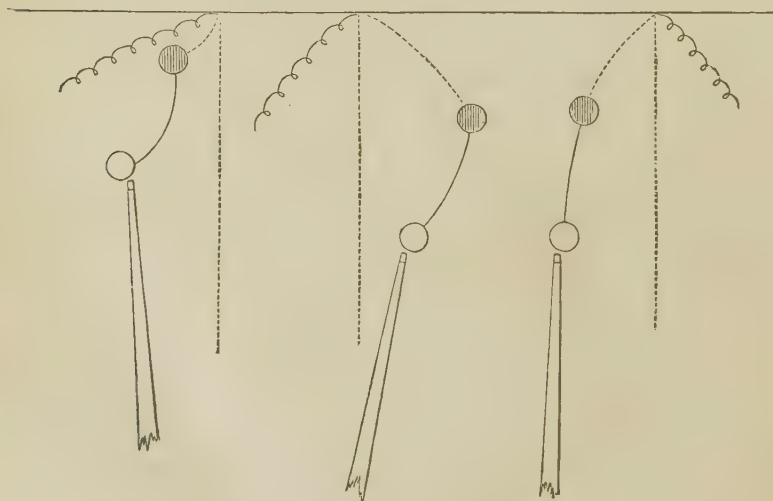
The lines of progression here shown are straight, but on the table they are more or less curved. This is very difficult



ILLUSTRATIONS OF SIDE-STROKE.

to illustrate; but the following figure will give you some notion of the actual effect of the "side":—

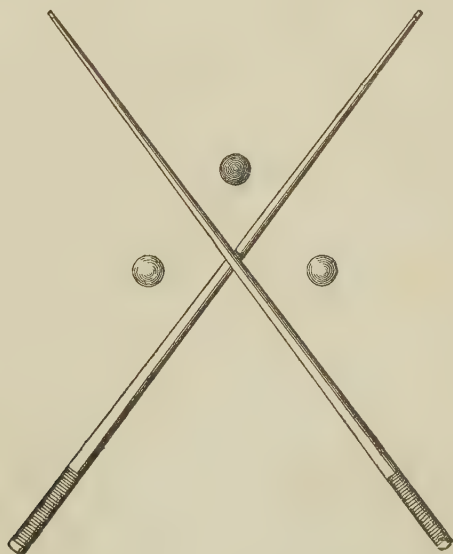
The curved lines in the figure represent the course of the ball from the Cue to the Cushion, and the curled lines its



ILLUSTRATIONS OF SIDE-STROKE.

progress after concussion. The perpendiculars are merely introduced to guide the eye as to the positions of the Cues.

Now, it must be understood, once for all, that it is impossible to show by diagrams the actual and absolute directions taken by a ball struck with another ball, as every stroke has its own special character. All that I attempt is to familiarise the tyro with the principles of the game, and the best way of reducing those principles to practice. Let him acquaint himself with the theory, and then exemplify it by actual play. The Billiard Book and the Billiard Table should be studied together.



CHAPTER VIII.

DIVIDING BOTH BALLS.

Can you call to mind the night,
 Now some years since, when, in this very room,
 Your judgment conquered me ? RICHELIEU. (*Qy.*)

PERFECTION in Billiards is attained by a careful and judicious application of means to ends. Any set style of play must fail if the player be incapable of changing his tactics according to the exigencies of his game. It is useless to tell the tyro that such-and-such ways of striking his ball lead to such-and-such results, if he possess not the tact to accommodate his stroke to the necessities of the particular case before him. Sometimes, for instance, a hard stroke gains him a position he would have failed to attain by a gentle one, and *vice versâ*. A little "side," judiciously applied, is often of the greatest use ; but Side-stroke in the wrong place is simply waste force. So also with the Screw and the Following-stroke ; a ball struck too high or too low defeats its own purpose, and the player is vexed at his want of success. I have seen some very good players utterly put out of conceit of their games by failing to make some ordinary stroke that looked almost too easy to miss ; and more than once or twice I have lost a match through sheer carelessness, the stroke before me looking as if it were impossible to miss. Of course these little accidents will happen with the best of players occasionally, and I refer to them merely to remind you that you cannot be careless at Billiards and at the same time play well. I don't believe in doing anything carelessly. The man who plays at Billiards simply to pass away the time should, at any rate, play as well as he can ; it is a proper compliment to pay his adversary.

Do not simply read the Billiard Book for amusement, but take pains to carry my advice into practice. Having explained the different sorts of strokes and the proper way to make them, we come now to consider the best plan of bringing them into profitable employment.

The beginner having conquered the Screw, the Following-stroke, and the Side-stroke, and being able to divide the Object-ball with some degree of accuracy, the next point is to combine his knowledge so as to be able to play the proper stroke at the proper time. This it is that shows skill in Billiards; in this we distinguish the player from the pretender—the careful student from the mere tyro—the clever professor from the careless amateur. Many young men can make particular Hazards with dexterity—some excelling in Losing Hazards, some in Winning Hazards, and some in Canons; but it requires tact and practice to know which stroke to make at any particular time, and the best way of making it. Judgment and accuracy of calculation are indispensable to the playing of a thoroughly good game. By a “thoroughly good game” I mean such a one as enables a man to hold his own with the fairest chance of success against all comers—the great professional players always excepted. Of course I do not expect any gentleman-player to be able to contend on equal terms with a Cook or a Roberts; what I want to impress upon my readers is the necessity and value of always doing the best they can, and not being content with mere mediocrity. It is useless to multiply diagrams if you do not practise them on the table. Not, however, that you should make yourselves slaves to Billiards—nothing would be much more absurd than that. An hour’s careful play daily will make you a good player, especially if you are judicious in choosing your adversaries, and matching yourself, by preference, against good rather than bad players.

I will now proceed to explain that style of play which I call the *Division of both Balls*, and which I recommend as the safest way of making ordinary strokes.

Always remember the grand theoretical law in Billiards,

that *the angles of incidence and reflection are equal to each other*, when you neither divide the Object-ball, nor put "side" on the ball you strike with your Cue. When you do either of these, you modify the law to a greater or less extent, and render the angle of reflection narrower or wider than the angle of incidence. Now, as extreme Division of the Object-ball is a matter of some uncertainty when the Object-ball is at a distance from your own ball, and as the constant employment of much "side" leads to irregular play, the true plan, and that which will be found of most advantage in a general way, is to *divide both balls*. By this I mean the use of a little "side" and a little less "division" of the Object-ball than would be necessary if you struck your ball full. To take an instance of very common occurrence in every game of Billiards. The Object-ball lies midway, or nearly so, between the middle and the top pockets, and your ball is in hand or in Baulk. If you strike your ball *full* and hit the Object-ball *accurately*, so as to make the *half* of the one ball impinge upon the *half* of the other ball, you will lodge each ball in opposite corner pockets. If you fail to play a true *half-ball* you will probably miss both Hazards. But the *pair of breeches*, as this stroke is commonly called, may be easily made if you put little or no side on your own ball, and strike the Object-ball about half a ball. Again, in making Losing Hazards in the middle pockets from Baulk, you put on very little "side" and divide the Object-ball, and make the Hazard easily. *The quantity of side* must of course be determined by the width of the space between the Object-ball and the pocket. You must remember also to put on the right or left "side," according as you wish your own to fall into the right or left-hand pocket, and at the same time divide the Object-ball as exactly as you can.

By "dividing both balls" the player can arrive at a much greater degree of accuracy than by the Side-stroke alone, or by the Division of the Object-ball alone. The observant player will notice the course taken by the balls after impact, and after a while will be able to judge pretty nearly as to the

amount of "division" required. The variations produced in the angles by the dulness or liveliness of the cushions on different tables may be corrected by means of more or less division; but I can give no rule for this. Every player must exercise his own judgment in a matter of this kind, and as difficulties present themselves he must conquer them as best he can. Much depends upon the delivery of the Cue; many players hit the Striking-ball full when they intend to put on "side," and divide the wrong half of the Object-ball. This arises from the see-saw or swing of the Cue before striking the ball. You may *point* correctly at your ball, but you must also *strike* it at the precise spot pointed at, or you will fail to make the stroke you desired. Instant delivery is of more consequence in "dividing both balls," or in making a Side-stroke, than it is in merely striking your ball full at the Object-ball for a Winning Hazard. An imperfect bridge or a badly-chalked Cue will cause the failure of the easiest strokes, and altogether defeat the intention of the player. When therefore he wishes to "divide both balls," he should not only see that he draws the imaginary lines of angle correctly, but he should be careful to keep his bridge-hand in the proper position, and not play with too backward a swing of the Cue. There is great difference between freedom of delivery and a cramped action of the striking-hand. The principle to be borne in mind in "dividing both balls," is that the lines of departure of both balls after contact should nearly correspond. The Side-stroke alone, or the division of the Object-ball alone, will not always effect this, but by "dividing both balls," the proper direction of motion of each ball after impact may be attained. Employ also a regulated degree of strength, according to the distance you wish your ball to travel; and do not strike hard for a Hazard needing only ordinary force, or play a gentle stroke for a wide Hazard or Canon. By "dividing both balls" you arrive at a near approximation to the law as to the equality of angles—the Natural Angle; for it is really more difficult to strike your ball full in the centre, and cause it also to strike the Object-ball full,

than it is is to strike your ball a little on one or the other side, and at the same time to cause it to hit the Object-ball by a half, quarter, or fine ball.

These remarks apply to Hazards all over the table, at all degrees of strength, and at any distance between the ball struck with the Cue and the Object-ball. When once acquired, the *dividing of both balls* is not only easy of execution, but eminently practicable. Try it: place a couple of balls in position, and make the stroke again and again, till you can carry out the theory here advanced.

Of course the "division of both balls" is as applicable to Canons as to Losing Hazards; while in the making of Winning Hazards there is this advantage—that you may hole the ball you strike at without the danger of running into the same or any other pocket: a most decided advantage in the various Pool-games.

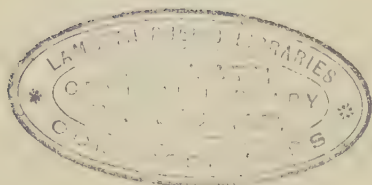
With the "division of both balls" you can, at proper strengths, combine the High or Low stroke at pleasure. This gives a power at your Cue's end of accomplishing many strokes that would otherwise be nearly impossible.

In the regular Winning and Losing Hazard and Canon game—Billiards *par excellence*, as played in England and wherever Englishmen go, all over the world—this method of playing is peculiarly advantageous. By it you can make not only the stroke you wish to make, but you may play with much greater certainty of leaving your ball and the Object-ball in favourable positions. And you know how useful it is to be able to keep the balls before you and play without the Rest. If you watch good players, you will see that they seldom need to use the Rest. This, of course, arises from their accurate knowledge of Strengths and the proper application of the Side-stroke.

Practise a few strokes with the "division of the balls" to which I refer, and you will eventually understand the reason for such "division." Indeed, I may say that the Side-stroke of itself is deprived of half its power when the Object-ball is struck full: but, combined with the Division of the Object-

ball, the Side-stroke is a wonderful improvement upon the style of play practised by our forefathers. In the hands of a thorough adept it is a most surprising agent. I need hardly say, however, that head and hand must work together.

In illustration of these remarks, examine the Diagrams VIII., IX., and X., which, however, are but examples of hundreds of positions that continually present themselves in the course of almost every game. It would be utterly impossible to give diagrams for all, or even the majority of, Hazards on the Billiard-table. They are as various as the "hands" at Whist. The cards and the balls are always cards and balls, no matter how many the rubbers and the matches you play; but their combinations differ with every shuffle and deal of the one, and every roll and break of the other. All that I or any writer can do is to show you such strokes as nearly approximate to those which are common in the great majority of games, whether played by amateurs or professors.



CHAPTER IX.

LOSING HAZARDS.

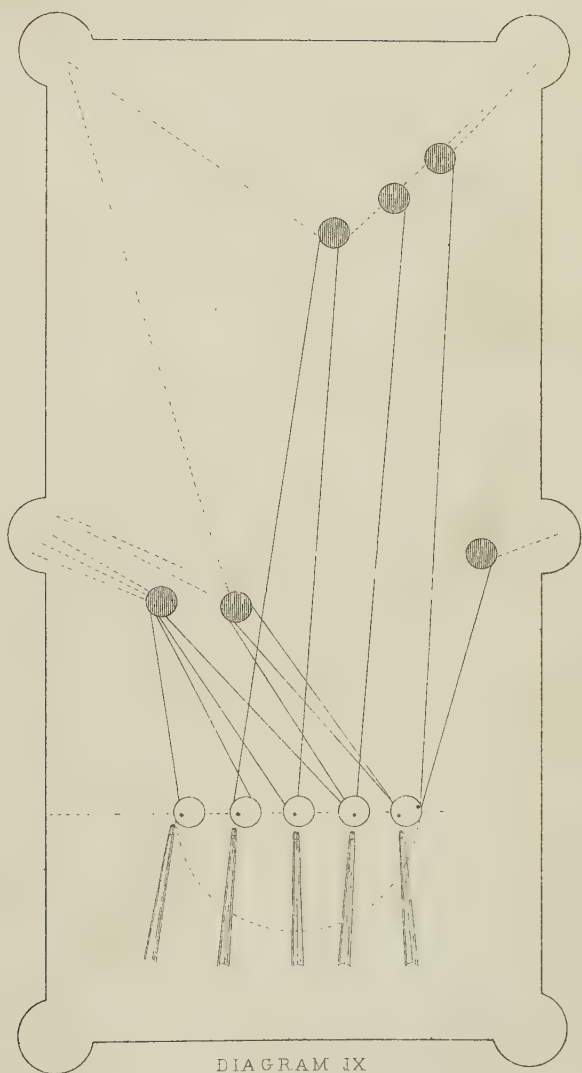
By Losing Hazards we often win ; for in life, as in Billiards, what seems a mischance often proves a stroke of good fortune.—*Proverbial Platitudes.*

NO man can become a really good player without practice. But practice itself may be useless unless it is properly directed. Before you rely on the Side-stroke, get a thorough acquaintance with the principle of the regular Hazards, made by dividing the Object-ball, as already explained.

In playing *Losing Hazards*, your object is to lodge your own ball in a pocket after contact with the Object-ball—the white or the red as the case may be. The grand principle to be observed is this—carefully notice the line between the Object-ball and the pocket, and then place your own ball in the Baulk in such a position as will make the line between it and the Object-ball correspond as nearly as possible to the line between the latter and the pocket, using as much strength as will carry your ball into the pocket and leave the Object-ball in the place you wish it to occupy for the next stroke. This you do by dividing the Object-ball in such a way as will regulate the amount of impingement between it and your own ball. By thus drawing an imaginary line, first from your Playing-ball to the Object-ball and then from the latter to the pocket, you will immediately get a *reason* for the Hazard. And when you know the reason for a thing, you have more than half conquered the means necessary for its accomplishment.

The same rule will of course apply to *Winning Hazards* and *Canons* ; though a rather different method of play is necessary for them, as we shall presently see.

Losing Hazards should be made with moderate strength—sufficient to carry your ball well to the pocket after impact



Losing hazards from the baulk by dividing both balls.

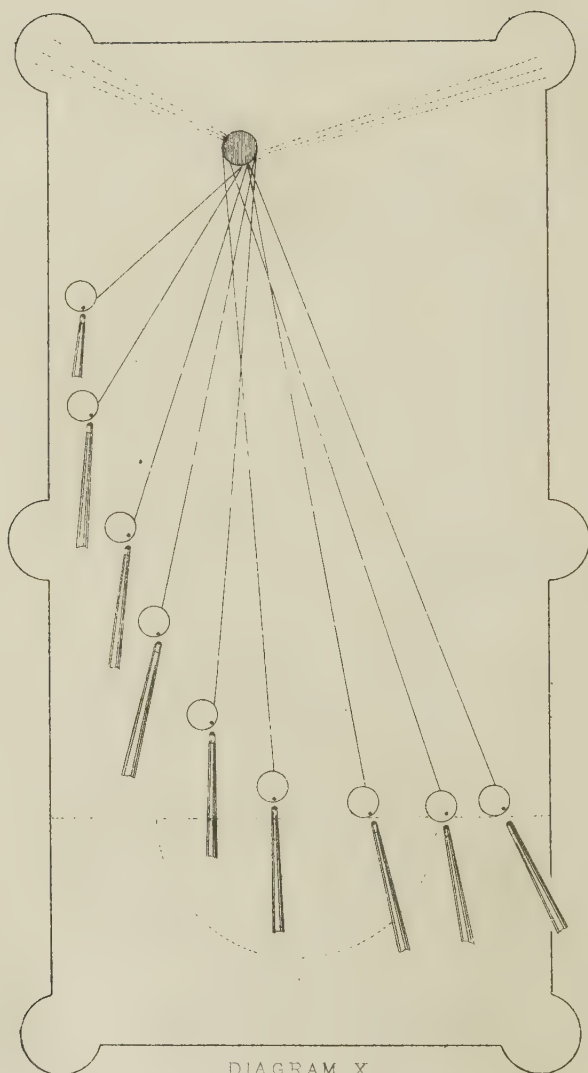


DIAGRAM X

Losing hazards by dividing both balls. The white is the player's ball; in each case the proper position of the cue is given in the diagram.

on another ball, and to cause it to rebound from the cushion should you fail to make the stroke. If you strike your ball too hard, you alter the angle it would make if struck with moderate strength; and if too softly you miss the pocket and leave a Hazard for your opponent. Moreover, you are very likely, if you play with too much violence, to drive the ball you aim at into Baulk, even if you make the Hazard you intended. But in these cases very much must be left to the judgment of the player. He must so regulate the strength of his stroke as to either drive the Object-ball from its position to the cushion, so that it rebounds into Baulk and out again, or so that it does not reach the Baulk at all. This, of course, will be regulated by its position on the table. Much depends on the place of the Object-ball after your stroke. The player who makes a Losing Hazard and leaves the Object-ball in Baulk deprives himself of the chance of a second Hazard off that ball, because, being in hand, he cannot play at a ball in Baulk.

Losing Hazards are generally more useful to the young player than Winning Hazards. If a Winning Hazard is made with the white ball, you have only two balls left on the table; and if made with the red ball, the latter has to be placed on the spot—the position on the table in which it is least likely to be useful; while in the former you may so calculate the strength of your stroke as to be able to place the Object-ball in a favourable position for a second Hazard or a Canon. It is in this succession of strokes that the strength of good play is to be found. The beginner is content to make a fairly difficult Losing Hazard, without reference to the stroke that is to follow; the adept, on the contrary, makes his Hazard with the intention of leaving the balls open for another stroke. In every good game there is a plot, a plan, and an object; and this it is that constitutes the beauty of the games played by the adept.

What are called “good breaks”—that is, a succession of Hazards and Canons—are accomplished not so much by any particular talent for Hazard-striking, as by a nice calculation

of the positions of the balls after each stroke. In this way the first-rate player is able to make his thirty or forty points off balls lying in a favourable position for a break—as, for instance, when the red is at an easy angle with either of the top or side pockets. He then plays from Baulk, and makes a succession of Losing Hazards, sometimes in the same pocket; or, if he finds the angle getting too wide for the one pocket, he shifts the position of his own ball on the Baulk, and loses it in the other. In this way he may make half a dozen or more Hazards off the red. It is not unusual for a very skilful player to make a dozen Hazards from Baulk off two balls favourably placed—say the red at an angle with a top corner pocket and the white lying square with a middle pocket, as in Diagram XIII. I have known players to wager upon scoring thirty off two balls so placed; and there are very few games in which the balls will not occasionally fall in one or other of these positions. When they do, the player should try all he knows to make a good break, for in that lies the main secret of success. Luck will assist a player sometimes, but it will never stand a chance against calculation and skill.

Take an instance of very common occurrence—the Object-ball a little below the middle pocket, towards the centre of the table, and the player's ball in hand. This stroke is shown in Diagram XI. Now, the intention of the player is to make a Losing Hazard in the centre pocket and drive the Object-ball to the top-cushion, so as to leave another Hazard off it in the opposite pocket after its rebound. Everything in this case depends upon the strength of his stroke and the position of his own ball. If the striker's ball is placed too near the centre of the Baulk, the angle taken by the Object-ball will be too narrow to allow him to make another easy Hazard in the same or opposite pocket on its rebound from the cushion. But, by putting his ball in a proper position within the Baulk, he can nearly always secure a second Hazard.

A good player with a thorough command over the strength of his stroke can make an almost indefinite number of Hazards from a ball properly placed. I have myself some-

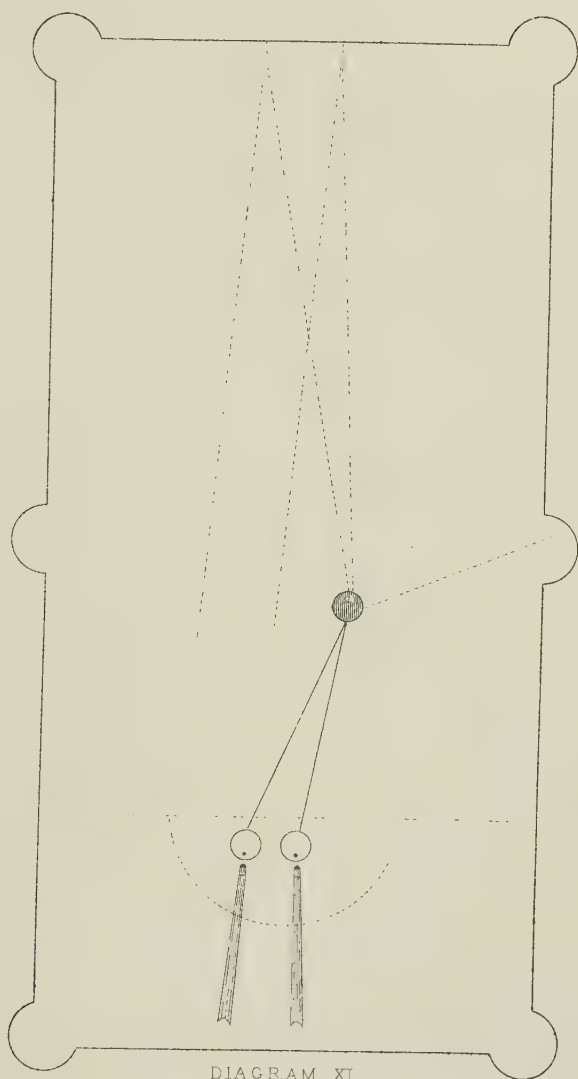


DIAGRAM XI

Losing hazards without Side-stroke.

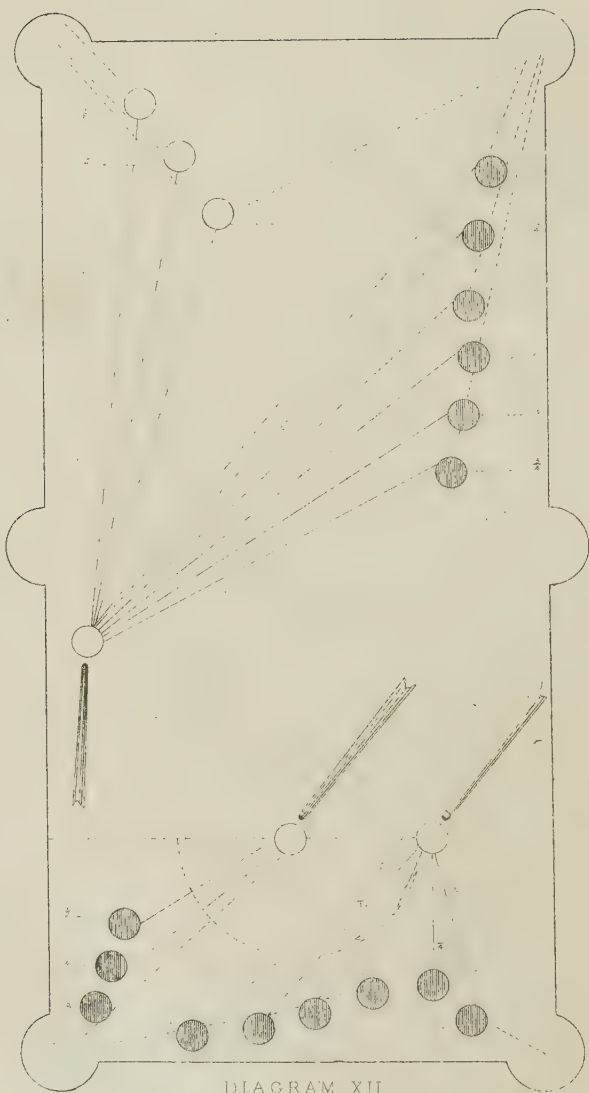


DIAGRAM XII

Losing hazards without Side-stroke.

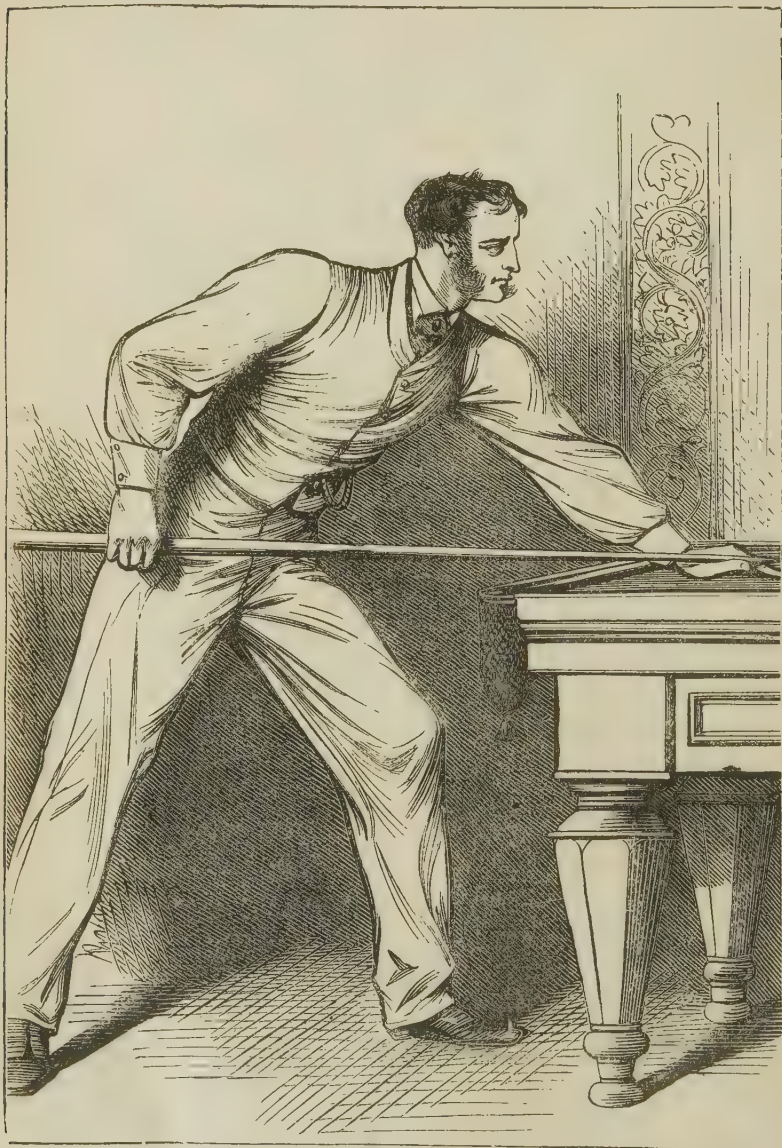
times scored the game of fifty from Hazards off the red over the middle pockets, with the aid, of course, of a few Canons to regain position. The way to do this is—first, to make sure of your Losing Hazard. This is done by a half-ball on the red. Played with moderate strength, you will pocket your own ball, and drive the Object-ball to the top-cushion in a direction corresponding to the first line—that between your ball and it. The Object-ball will then return in the direction shown in the dotted lines (Diagram XI.) more or less towards the side-cushion, according to the position of the Striking-ball and the amount of division employed. I once saw the elder Roberts score twenty-seven Hazards off a red ball so placed, and then, when the red had failed to come down to the centre of the table, finish the break with a pair of breeches in the end pockets—in all 87 off a single ball! This is, of course, a very extreme case.

In my day, Kentfield—or Jonathan, as he was called—was the great player. His forte lay rather in Canons and fine losers than in Winning Hazards. The difference between his play and that of Cook, Roberts, Stanley, Taylor, the Benetts, or any of the Professors of these times, is that he made comparatively slight use of the Side-stroke, while they employ it for very many Hazards. For a beginner, judicious use of both “side” and “division” is best and safest. As I have already observed, the most successful plan is to begin your practice without “side.” When you can make all ordinary Hazards by the simple Division of the Object-ball, then—and not till then—you may try the Side-stroke.

In Diagrams XII. and XIII. I show a number of such Hazards as occur in every game. The diagrams sufficiently explain themselves, and need very little said about them, except this—they occur in similar positions all over the table. Therefore a similar method of playing at them will produce like results.

The Hazards at the Baulk end of the table in Diagram XIII. require to be made with judgment—not to be struck too hard

nor too gently, but with that ease and certainty which distinguish the player from the tyro. Let the stroke in each case



POSITION FOR A HARD HAZARD.

be made in a full free style from the shoulder, with sufficient force to bring the ball played at out of the Baulk—dividing

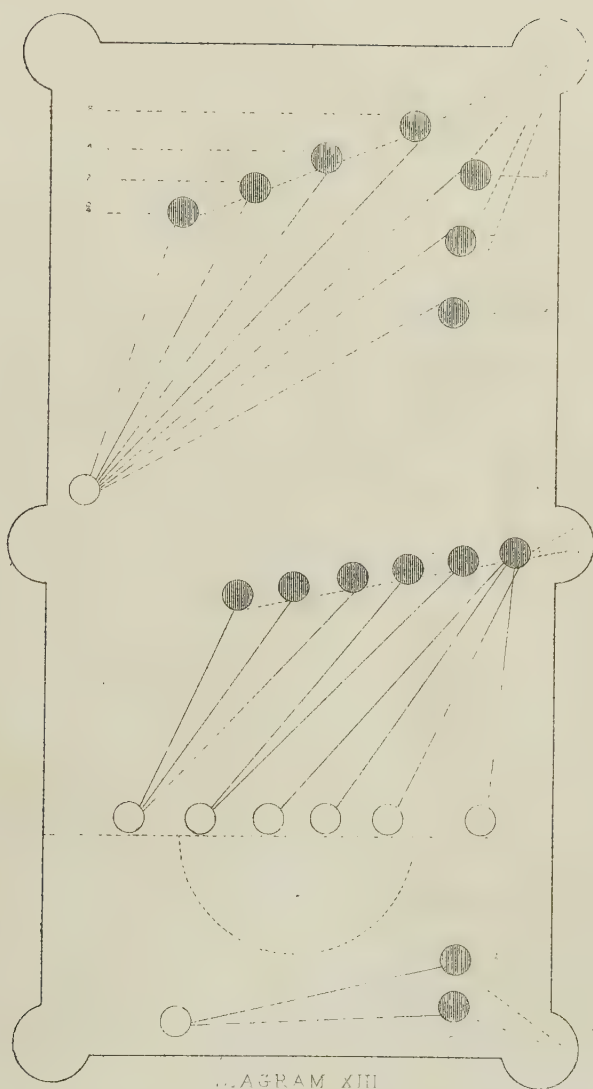


DIAGRAM XIII

Losing hazards without Side-stroke.

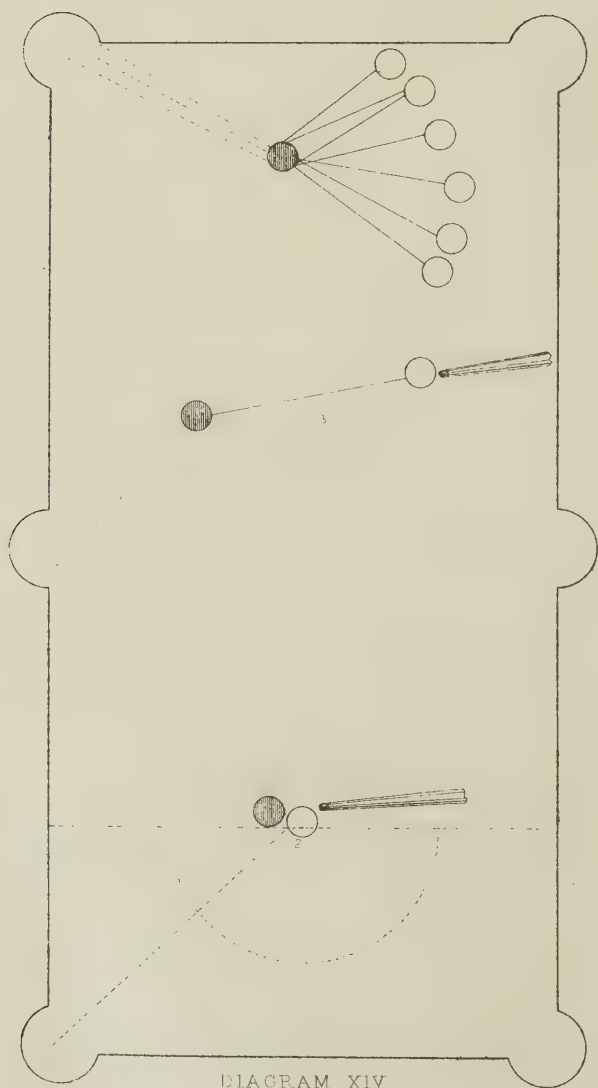


DIAGRAM XIV

1. *Losing hazards from the Spot-ball.* 2. *Losing hazard with Side-stroke. The "Quill."* 3. *Losing hazard.*

the ball in each case in the proportion shown—a half-ball, quarter-ball, etc., as the case may be.

So also with the narrow Hazard in the Baulk in Diagram XIII. Play with enough force to bring the Object-ball out of Baulk ; but at the same time make sure of the Hazard. It may happen that it will be better for your game to lodge the red in the pocket than to make a Losing Hazard. If it should be so, play hard enough to carry your own ball up the table, so as to leave another Hazard off the red on the spot.

When the red is close in the corner, and you wish to pocket yourself off it, you must play on to the cushion, and when your ball touches the red you will make the Hazard. This is a very pretty stroke, which frequently occurs in each corner.

In Diagram XV. I show Losing Hazards (1) from off the red ball on the spot. The various positions of the white ball will suggest a different mode of treatment for each stroke : as the “ side ” widens the pocket, so you must put on a little more or a little less, as the angle widens or narrows. There is nothing but practice for strokes like this.

The fine Hazard at the bottom of Diagram XIV. sometimes occurs. Both balls are on the Baulk-line—the red just outside, so as to be in play, and the Striker's-ball so placed as, while strictly in Baulk, and *not actually touching the other ball*, to be sufficiently close to enable you to push it into the corner pocket. You must put on a very little “ side,” and, with a decided but exceedingly gentle *push*, directly towards the pocket, make the Hazard. Practice will enable you to make this stroke with some certainty, and so as to scarcely move the red ball. And in this way the stroke, which is known as the “ Quill,” may be repeated for half a dozen or more times. I have seen Kentfield, the elder Roberts, and others make it very successfully ; but it is risky for a novice. In the Oxford and Cambridge match of 1874 it was attempted by Mr. Pontifex with some success.

The Hazard marked 3 in this diagram is easy ; it requires very little “ side.” Most players would make a Winning Hazard of this stroke ; but whenever you can convert a

Winning into a Losing Hazard, you gain a great advantage, for the Object-ball is generally left in a better position for another Hazard or Canon than when it has to be spotted. Or, you may put on the counter or "reverse side" for a Hazard like this. In all such positions the theory is to make your own ball run straight for the pocket, and this you do by increasing or decreasing the angle as occasion requires.

Diagram XV., Case 1, shows a Hazard that very commonly occurs. Here again a little "side" and "division" will greatly assist you. Keep the point of your Cue well down. The lines from the several balls to the red will show you the points of contact and the methods of play.

Case 2 in the same Diagram is a pretty stroke, in which "side" and "screw" are to be judiciously combined. Do not play too hard, but make the "screw" decidedly. Be careful not to bring your ball too far back, or it will curl over to the side-cushion instead of making the pocket.

Case 3 is another illustration of the "side" judiciously applied. Here you must put on the *in* side, and strike the Object-ball full. Your ball will twist to the cushion, hug it, and roll slowly into the corner pocket. A nicely-chalked Cue, well in hand, is required for this stroke. Many players make this Hazard with a pushing action, and a *very* slight turn of the wrist. It is familiar to all players as the "run through."

Of course, I might multiply diagrams of Losing Hazards; but those I have shown will be sufficient to indicate to the beginner the way in which he should play.

Just one word more. In making Losing Hazards—I repeat myself, but no matter—hold your Cue rather lightly than tightly, and keep it as parallel to the table as you can, consistently with the nature of the stroke and the position of the balls. When you play at a ball close under the cushion, shorten your Cue and push rather than strike. By this means you may often make a Hazard that would otherwise, in all probability, be missed.

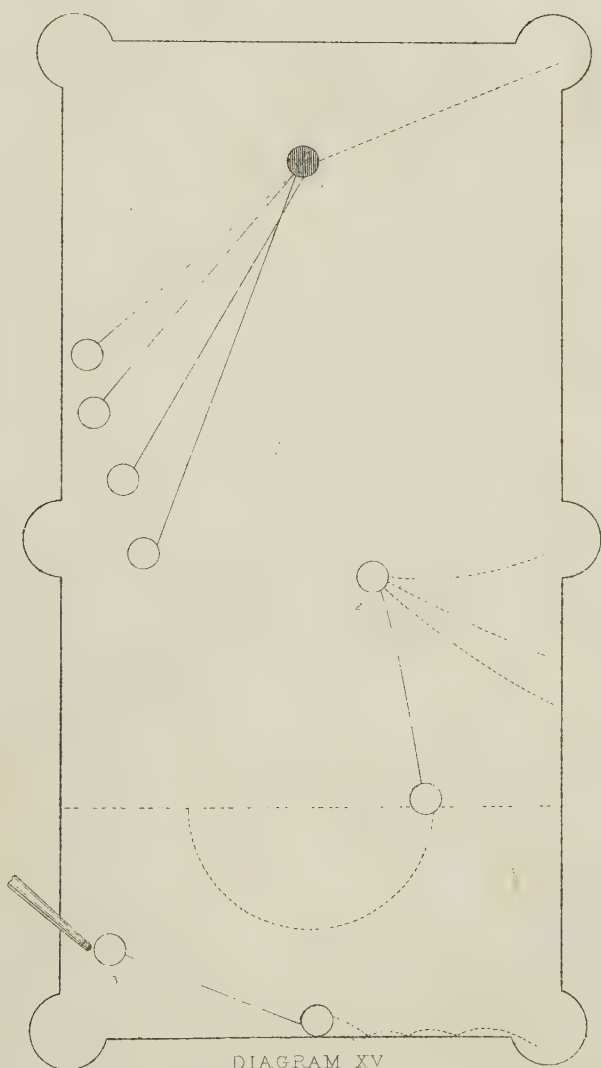


DIAGRAM XV

Losing Hazards with Side-stroke.

1. Division of Object-ball. 2. Screw. 3. Object-ball hit full, and side put on Striker's ball. The "Run Through."

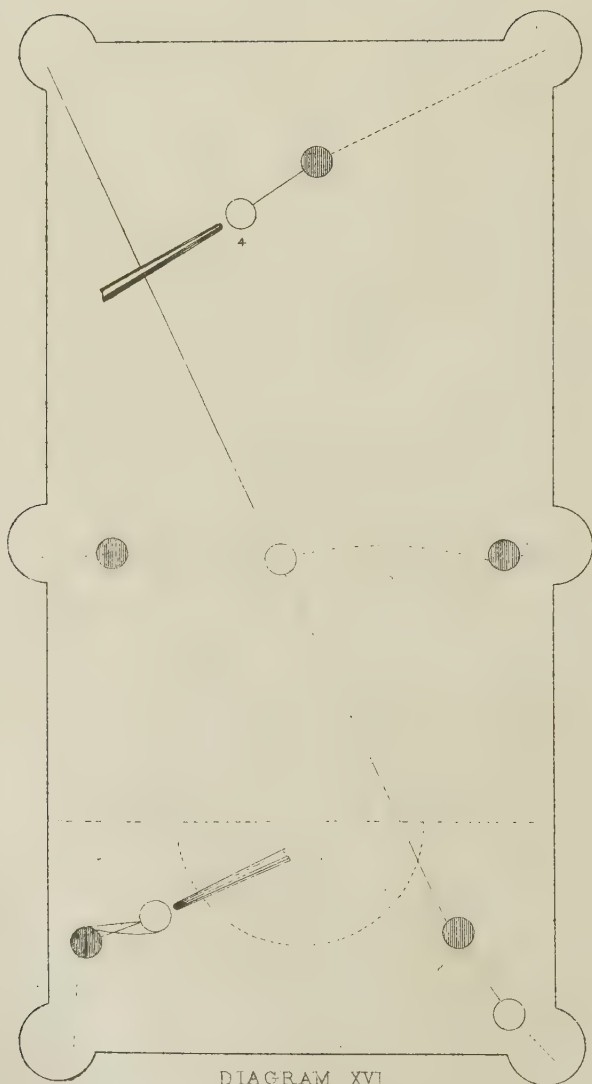


DIAGRAM XVI

Winning Hazards.

1. *Fine winning Hazard.* 2. *End ten stroke.* 3. *Centre ten stroke.* 4. *Spot stroke.* The lines of Case I show the various ways in which this stroke may be made, according to the quantity of "side" or division employed.

CHAPTER IX.

WINNING HAZARDS.

Upon the Cue his willing hand was laid ;
 Firm was the grasp with which the stroke he played ;
 Fearless the pulse, true, steady was the aim,
 That, well directed, won for him the game.—BYRON. (*Qy.*)

NOTHING appears to the amateur, when watching the play of a thorough master, more easy to make than a Straight Winning Hazard. And the stroke is really not difficult—when you know how to make it. All that you have to do is to strike your own ball firmly in the centre, in such a manner as to send the Object-ball straight to the pocket. To accomplish this, you must strike your ball rather below than above its horizontal centre, at the same time being careful not to strike it on the side. The Side-stroke is seldom needed for Winning Hazards. When a straight Winning Hazard is to be made, the impact between the two balls should be full and perfect, the centre of the one striking that of the other. The reason why you strike your own ball rather low is that you may determine pretty nearly upon the place at which you wish it to stop. Of course, you will strike it rather high, with a “following” motion, if you want it to run into the pocket after the Object-ball. Much, too, depends upon the strength of your stroke. When the Object-ball is at a good distance from the pocket, the impact should be sharp and sudden ; when it is near the pocket, the stroke may be made more gently. In some situations you will require to simply touch the Object-ball in order to roll it quietly into the pocket ; in others, a sharp stroke will be necessary : but in almost every case you must depend rather on the Division of the Object-ball than on the Side-stroke. Of the two methods of making the Winning Hazard, the Stop-ball—that

is, a ball struck rather low and sharply—will be generally found more useful than the Following-ball.

The Straight Hazard will occur in all parts of the table; and to make it properly the same description of stroke will suffice. If your own ball be in a line with the Object-ball, and the latter with the pocket, strike with a rather low draw-back; and if you are pretty close to the pocket, and wish to avoid running in yourself, put on the least possible “stop.” This, indeed, you may often do without knowing it. When you want to hole the red in a Baulk-pocket, strike with sufficient strength to carry your ball up the table, so as to leave another Hazard off the “spot.”

Winning Hazards in the middle pockets require to be made with much nicety when the Object-ball is not in a direct line. And this brings us at once to an important point: *all Winning Hazards, whatever the relative positions of the Object-ball and the pocket, may be converted into Straight Hazards if they are properly struck.* How? Nothing more easy when you know the reason for the stroke. To hole a ball at an angle with a pocket, you must *divide it by just so much as is necessary to make it run straight to the pocket*: in other words, strike your ball so that the line joining the centres of the two balls may, if produced, pass through the centre of the pocket. By striking a three-quarter, half, quarter, or eighth ball, you may pocket the Object-ball from almost any part of the table, if it be a few inches distant from the cushion. When the Object-ball is not in a direct line with the pocket, you must *make the stroke a straight one* by hitting it on one or the other side according to circumstances. By proper division of the Object-ball you may drive it in any direction you choose; and if, at the same time, you regulate the strength and height of your stroke, you may always calculate, with more or less accuracy, upon the place at which your own ball ought to stop.

Just as you strike your ball high or low, you accelerate or retard its progress after contact with the Object-ball. The great art is, first to make the Winning Hazard, and next to

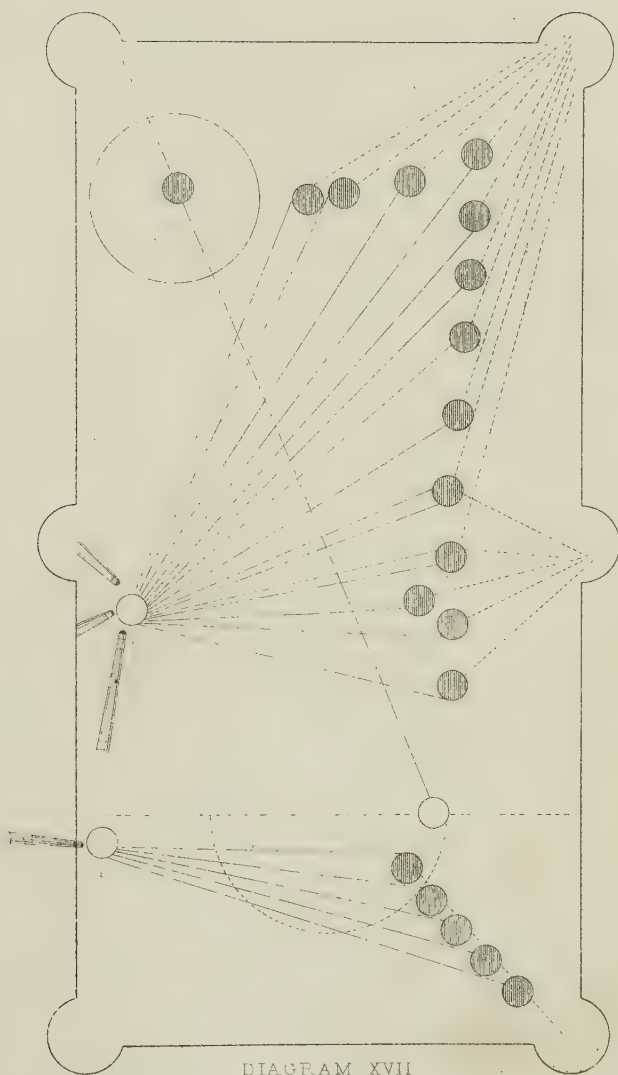
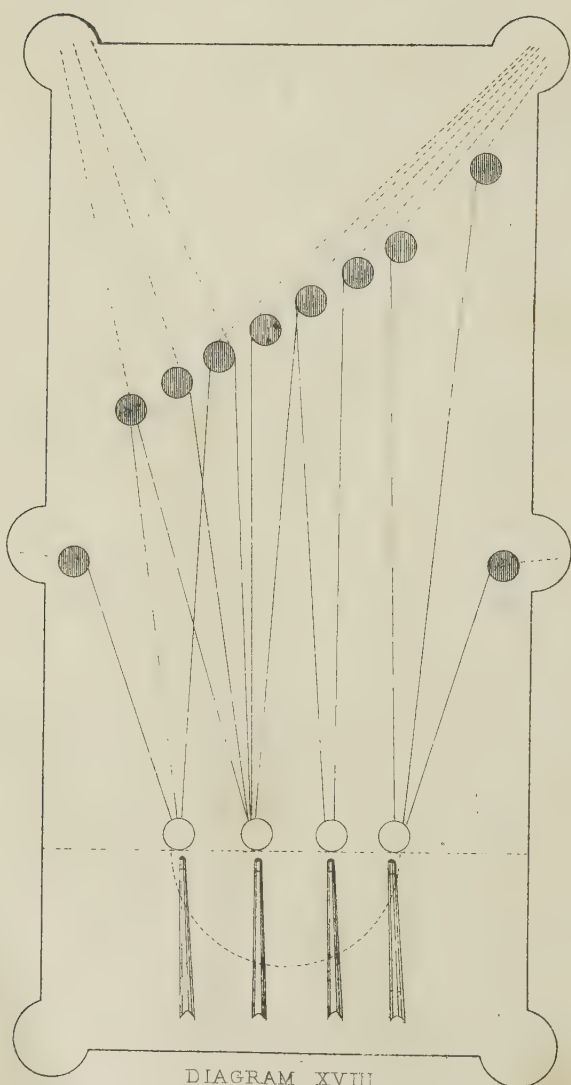


DIAGRAM XVII

Winning Hazards.

1. *Winning Hazard and Striker's ball to stop in the circle.*
2. *Winning Hazards without Side-stroke. The position of the player varied with the stroke.*
3. *Winning Hazards by dividing the Object-ball.*



Winning Hazards.

Player's ball in baulk, to be struck full and the Object-ball divided.

regulate your stroke so as to determine the stopping-place of your ball. This, indeed, is the grand secret of Pool-playing. In Diagrams XVI. and XVII. I have given a variety of the most ordinary Winning Hazards. Place the balls in the positions indicated, and try and try again till you succeed in making them.

The *Stop-stroke* (Diagram XVII. Case 1), by which you can make your ball stop dead at the place of contact with the Object-ball, is one of the most useful on the table. It is made with a rather low sudden drawback, the point of the Cue *rubbing downwards*, as it were, at the very instant of striking. In the hands of a good player this is an elegant stroke, particularly useful in Pool or Pyramids. I have won scores of games with it, though it requires long practice and great freedom of Cue to make it properly. The best way is to begin with two balls close together, increasing the distance gradually till you can make the Winning Hazard in any pocket you aim at, and stop your own ball in a circle no larger than the crown of your hat.

The *Centre Ten-stroke* (Diagram XVI. Case 3) is another highly useful one. This is made with a good firm drawback. You play on the red and lodge it in the one pocket, and your ball screws back upon the white, makes the Canon, and follows it into the other middle pocket. Practice will soon enable you to make a similar stroke in the end pockets from one corner to the other, on either side. To be able to play this—the spot stroke—you must have great command of Cue and no little nerve, as the slightest deviation or inaccuracy in the blow will cause the failure of the stroke.

To make Winning Hazards with grace and certainty, the Cue must be well held, and not taken merely between the fingers and thumb. But very great force is not necessary, or you will defeat your own intentions. In fact, the whole science of Billiards depends upon a nice calculation of strength and a knowledge of angles. Some strokes require a touch so gentle as hardly to be perceptible; others need a rather firm, heavy blow.

The *Slow-screw* is made with a decided twist, your ball struck low, with the *rubbing-down* action and the turn of the wrist I have already mentioned. As this motion of the wrist is not to be described on paper, get some good player to show you how it is done.

To the *Spot-stroke* I must give a separate chapter.

I might give you fifty diagrams of Winning Hazards, but exemplifications of their *principle* will be sufficient to enable the amateur to make them himself. As a rule, it is well always to use sufficient strength to bring your own ball away from the pocket, so that, in case you fail with the Hazard, you may not leave an easy stroke for your opponent. When you have made the Spot-stroke several times, it will often happen that the balls will be close together in a line with a corner pocket. In such a case, if you think a repetition of the stroke unlikely, finish with a Following-ball and score six; or try for the Winning Hazard with force enough to carry your ball into Baulk, which plan will probably leave a difficult Hazard for your opponent.

The *Side-twist*—said to have been discovered by one Carr, a marker to Mr. Bartley, Billiard-table keeper, of Bath, some half-century ago—will be found very useful in the making of Hazards of a difficult character. In the Pool-games it is found particularly profitable when you want to place your ball in safety or get it into position for another stroke.

In Diagrams XVIII., XIX., XX., XXI., and XXII. I give other examples of Winning Hazards. These sufficiently explain themselves—the lines from the Striker's-ball to the Object-ball in each case showing the point of impact. The grand rule to determine the *exact* spot of the Object-ball required to be struck for a Winning Hazard is this:—draw an imaginary line from the centre of the ball and the pocket parallel to the plane of the table. The point where this produced line meets the surface of the ball is the spot required. In most instances the position of the Cue is shown in the diagram; practice on the table with an intelligent tutor will, however, better inform the amateur than almost any amount of written

instruction. Indeed, the way in which the Cue is pointed to the ball to be struck almost invariably governs the nature of the Hazard. Care should therefore be taken to point the Cue correctly, and to make the stroke in exact accordance with the striker's intention. Some players arrive quickly at the knowledge and knack required; others point the Cue rightly, and then immediately fail in the stroke. This arises from a deviation between the pointing and the striking, in consequence of the hand being raised in drawing back the Cue. The hand should be kept nearly parallel to the table, or the resulting stroke will be a failure. I have noticed that very tall men generally strike too low, from the fact that they do not sufficiently bend to their work. When once the habit is acquired of striking the ball in a particular way, it is difficult to alter it; therefore, get into the habit of striking properly. In the cases shown in Diagrams XVIII. to XXII. inclusive, the putting on of "side" to any great extent is unnecessary.

The Hazards in Diagram XXII. are explained by the directions given at the foot of the figure.

The Doublet Winning Hazard in Diagram XXI. is an example of doublets which occur all over the table. Like that in Diagram I. it is easy of execution if the Striker's-ball be hit full and the Object-ball divided.

In the making of Winning Hazards, success is rather a matter of eye and judgment than of rule. Practice is the only teacher, and that practice must be constant and regular. An hour's lesson from an expert is worth more than a chapter's advice on paper. Take the lesson after you have read the chapter; and remember always that you cannot become a Billiard player, of even average skill, by simply reading my book. Practise, practise, practise!

CHAPTER X.

THE SPOT-STROKE.

Circles to square and cubes to double.

Would give a man excessive trouble.—PRIOR, *Alma*, line 1436.

THE *Spot-stroke* (Diagram XVI. Case 4) is another of those popular and successful Hazards so much practised by good players. Cook, Roberts, and other first-rates—Joseph Bennett, and his brothers Frederick, Alfred, and John; Taylor, Stanley, and Shorter—are particularly happy in this excellent Hazard. There are many ways of making it, the choice of which must be left to the player, the position of the balls, and the exigency of the game. When the red is on the spot, and your own ball is directly behind it, in an exactly straight line with the end pocket, you may play a low draw-back screw, which will lodge the Object-ball in the pocket and leave your own a few inches behind the spot. In this way the Winning Hazard may be repeated several times in the same pocket. But beware of stopping your ball too near to, or on, the spot; as, in that case, the red will have to be spotted in the centre, and your break will be at an end. In the American Game, when the red is placed on the lower spot, and you have four pockets to play into, the draw-back will be found very appropriate; but in the English Game the better way to make this stroke is by putting on a little side and a little division, so as to drop the red gently into the corner pocket and leave your own ball in such a position as to give you the Hazard in the other corner. And thus alternating your stroke, you may make several successive Hazards. I have frequently made sixteen, twenty, or more Hazards in this way. I have seen Cook make as many as a hundred and eighty-two consecutive spots! It is a highly

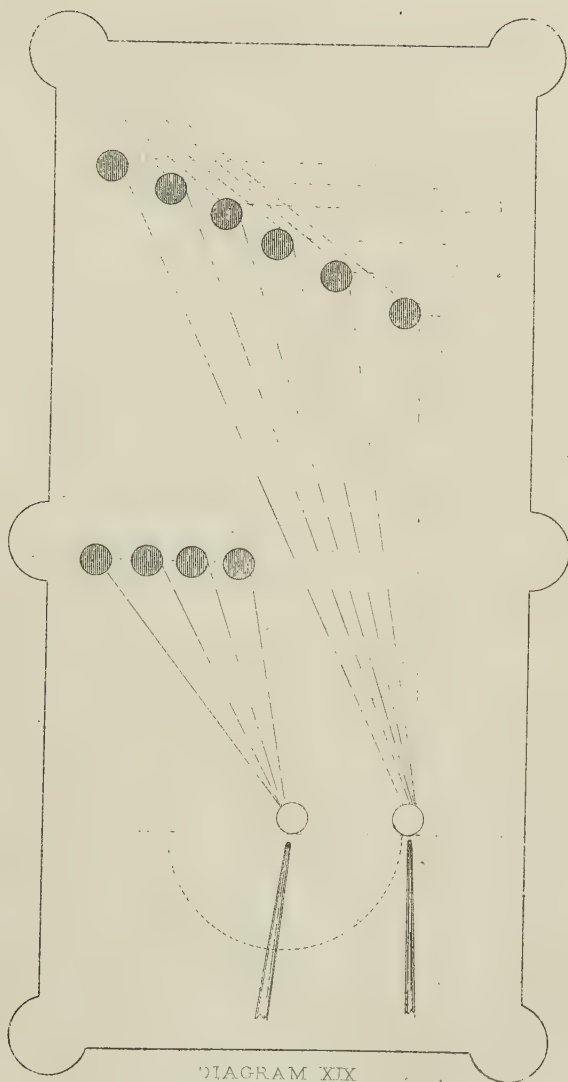


DIAGRAM XIX

Winning Hazards.

Player's ball in baulk. The direction of the cue shows the position of the Striker.

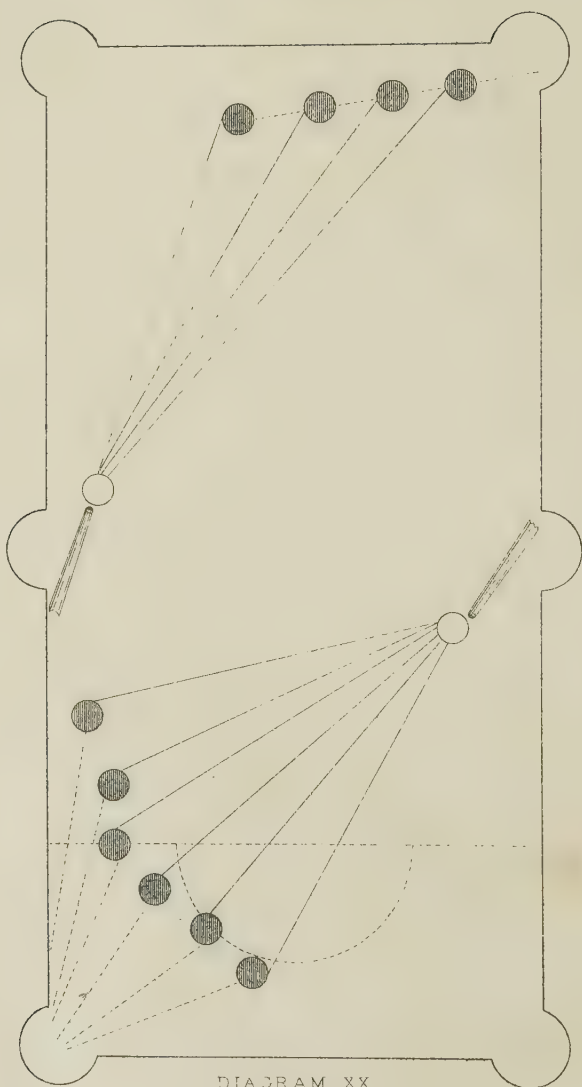


DIAGRAM XX

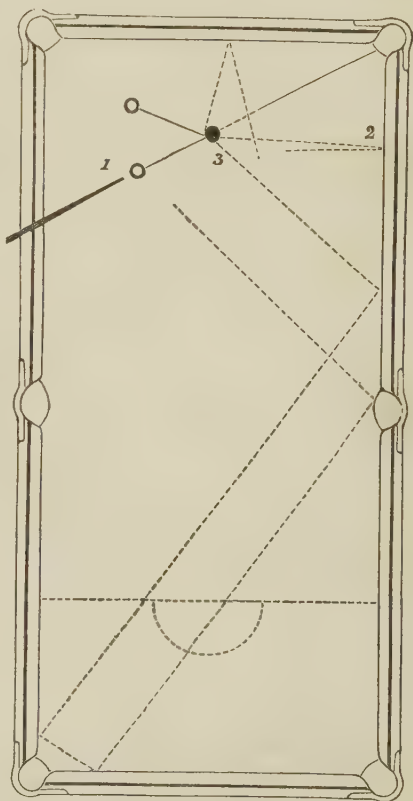
Winning Hazards.
The white is the player's ball.

effective stroke, and a very great favourite with all fine players. Once get the balls into the proper position for it, and it is then only a matter of care, judgment, and calculation as to what extent you may carry your break. But do not imagine that it is easy. You must practise frequently before you can make the Spot-stroke half a dozen times consecutively. But when you have once acquired the knack of striking the red and properly placing your own ball, the rest is simply an exhibition of skill derived from long practice and intelligent study.

But how to acquire the knack—that is the question. In my first chapter I gave a short extract from White's Treatise of 1807. It is unnecessary, therefore, to say anything in this place as to the history of the Spot-stroke. The quotation from White's book shows that it is not new. Its practice, however, is comparatively a matter of recent date.

By means of a few little diagrams, the philosophy of the Spot-stroke will be made more apparent to the tyro than by any amount of verbal explanation.

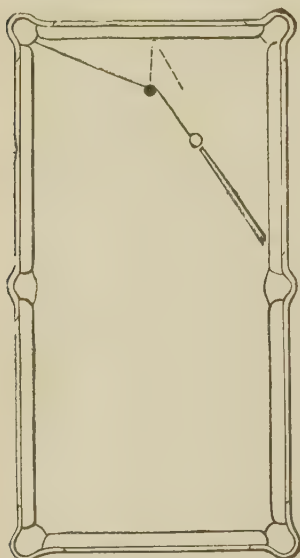
Here at the upper end of the table we have the red ball in position on the spot, with the white ball behind it. The dotted lines show the places where the latter should be made to stop



THE SPOT-STROKE.

- 1.—Play on to top cushion for position.
- 2.—Play on to the side cushion for position.
- 3.—Recovering position with a cut and play round the table.

after the red is pocketed. Either by a slow stroke, just sufficient to leave the white in a line behind the spot for the succeeding Hazard, or by one hard enough to reach the cushion and rebound to its proper place, the Spot-stroke is played. By this means the Winning Hazard in one or other of the corner pockets may be made repeatedly. By a variation of the stroke the white ball, when it gets out of the straight line to the pocket, rebounds from the top cushion.



THE SPOT-STROKE.

Recovering position off the top cushion.



THE SPOT-STROKE.

Play on to the cushion with strength enough to bring the white back to the place indicated for the next red hazard.

Or the ball is played (low) with sufficient screw or draw-back to leave it behind the spot. The main principle of the Spot-stroke is, *first to make sure of the Hazard*, and next to leave the white ball in a favourable position for the following stroke. It seems very simple, does it not? And yet there are scores of fairly good Billiard-players who cannot depend on making two consecutive Spot-strokes! The difficulty is not so much in the making of the Winning Hazard as in the nicety of strength required to keep and recover position with

the white ball. This it is which perplexes the tyro and vexes the soul of the professional. Dexterity in this stroke, as in others, is only to be acquired by long, constant, and continual practice. It takes about as much practice to make a first-rate Spot-stroke player as to make a first-class pianist—always granting a natural talent for Billiards or music in the pupil. There is, however, no need to despair. There are pretty tunes played by fingers that by no means rival those of Herr Rubinstein, just as there are capital games played by men who can never hope to make a break of 936!—the longest yet recorded, and which was accomplished by William Cook, the champion, in a game with his brother-in-law, Joseph Bennett, on the 29th of November, 1873.

The Spot-stroke is spoken of—principally by those who cannot accomplish it with any degree of certainty—as “monotonous;” a fine word, which looks well in print. But, in fact, the Spot-stroke includes all and every variety of stroke known in Billiards—the Screw, the Drag, the Follow, and the Side. Every player who attempts it soon discovers this, and every tyro knows that it is about the most difficult Hazard on the table. Therefore in practising the Spot-stroke you practise all the rest. The Spot-stroke cannot be taught on paper. The quantity or degree of side employed in the Spot-stroke must depend entirely on the judgment of the player, who in making his stroke draws an imaginary line between the Object-ball and the pocket, and gives to the ball he strikes with his Cue just that amount of side and strength which he judges to be necessary for the placing of the white ball. Success in the Spot-stroke is only to be acquired by practice on the table. Any marker will show you how to strike the ball; the rest must depend on yourself.

To further exemplify the method of playing this admirable and useful stroke, I repeat that:—

The first and indispensable thing in making the Spot-stroke is to certainly make the Hazard, and that can only be done by dint of continuous practice. The next is to leave the playing ball in such a position, after pocketing the red, as to enable

you to repeat the stroke in one or another of the corner pockets. Care, freedom of play, and delicacy of strength are indispensable to proficiency in the Spot-stroke; and these, again, are only to be obtained by great practice.

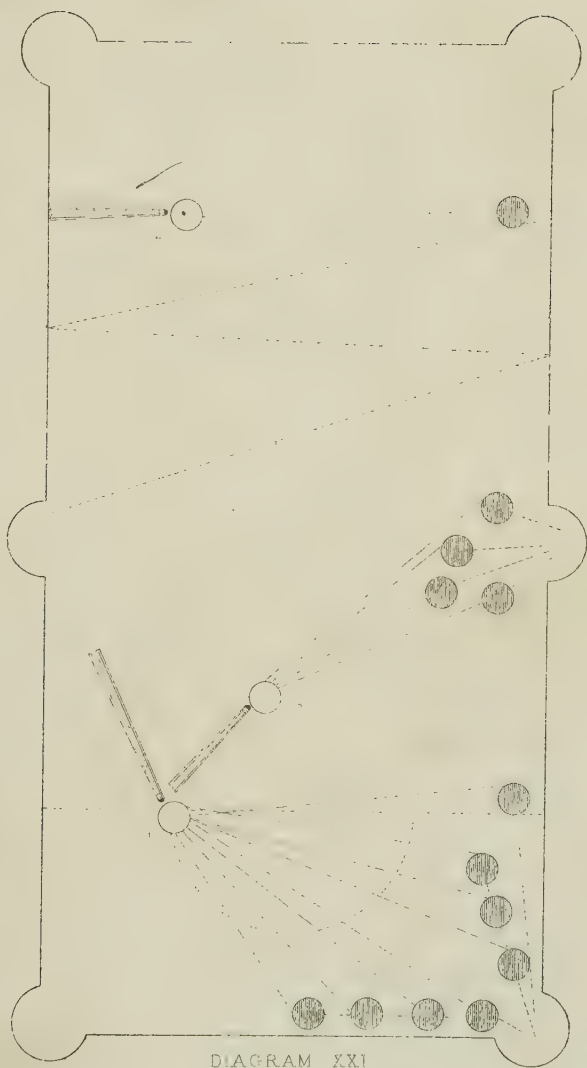
The strokes known as the Screw and the Drag are principally used in making the Spot Hazard; the rest are needful in recovering position, when the white ball happens to stop a little too high up or too low down the table, or too near to, or too far behind, the red. In these cases the red may be dropped gently into the pocket, either by a Following Stroke, or Drag, or a gentle Screw.

Remember, however, that when the Striker's-ball and the red are within two or three inches of each other, it is hardly possible to play a Dropping ball—at least, with any certainty; and when the white is close to either of the side cushions, the screw-back is immensely difficult. Then the best mode of making the Hazard must depend on the judgment of the player. I can give no certain rule.

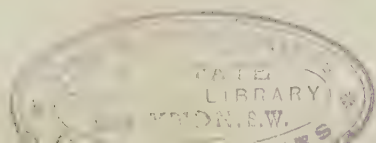
Now, as to the Recovering-position strokes. Supposing that, in screwing back, the player hit his own ball too hard, and consequently, instead of being about eight or ten inches behind the red, he is about that distance from the side cushion, the play is as follows:—

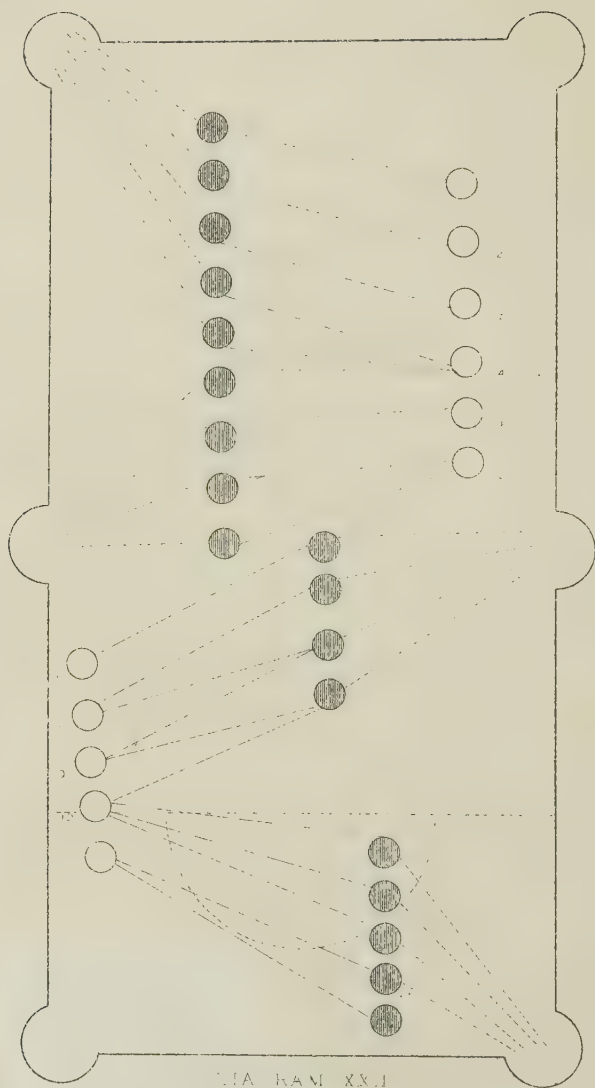
Strike the white above the centre—full on to the red—with a little “side,” on to the top cushion, sufficiently hard for it to follow the red; meet the top cushion about a foot from the pocket, rebound on to the side cushion close to the pocket, and from thence to a position about ten inches behind the spot on the opposite side to that from which the stroke was made. This is known as the Following-through stroke. Position having been thus attained, the Spot-stroke can be continued as in either of the first two examples.

Supposing that, in screwing, the white ball should not recoil more than two or three inches (or, at most, five inches) from the spot, it is the proper play to screw again, as the Following-ball cannot then be effected.



1. *Winning Hazards--player's ball in baulk.* 2. *Doublet winning Hazard.* 3. *Winning Hazards in middle pocket.*





Winning Hazards.

1. *Fine ball*; 2. $\frac{1}{4}$ ball; 3. $\frac{1}{3}$ ball; 4. $\frac{1}{2}$ ball; 5. $\frac{1}{8}$ ball;
6. $\frac{1}{2}$ ball; 7. $\frac{1}{3}$ ball; 8. $\frac{1}{2}$ ball; 9. *full ball*; 10. $\frac{1}{8}$ ball;
11. $\frac{1}{4}$ ball. *Player must stand well behind his ball for each Hazard.*

Then, in the cases of losing position by the white stopping too near to, or too far from, the top cushion, and thus not leaving a straight Hazard, the following hints will be found useful in recovering the lost position :—

If the white be left about two feet from both top and side cushion—the white being then the fourth corner of an imaginary square, the top corner pocket being the opposite—it will be necessary to “cut” the red in, and, at the same time, put on as much “side” as needful to the top cushion. This will bring the white ball back—on the same side of the spot—to the position of a straight Hazard.

If, however, the white be within four or five inches of the red, and in about the same direction as in the last example, the Hazard is made more safely and easily by putting on a good deal of “side” away from the top cushion. This will bring the ball to the opposite side of the spot, and leave a straight Hazard, to be dealt with as previously directed.

When the white is too near the top cushion for the straight Hazard, the stroke is still to be made by playing with some considerable “side” to the top cushion, and hitting the white rather high, with a quiet, flowing stroke.

These few general instructions will, if steadily and perseveringly adhered to, be found of great use. In making the Spot-stroke, play as firmly and gently as possible, as a single jerky or nervous stroke will lose position irretrievably; and recollect that “strength” cannot be taught. Without practice, and, indeed, without patient and earnest study, “strength” and the effects described as resulting from certain play will be altogether marred.

When position is quite lost, play for the Losing Hazard off the red, and with sufficient strength to bring the Object-ball down to the middle pocket, and thereby leave another “red loser;” or play for a Canon and recover position for the spot. In this style of play William Cook is probably unequalled.

Generally speaking, very little “side” is required for the Spot-stroke; though occasionally it will be found not only necessary but almost indispensable.

Now, an examination of the diagrams will assist the amateur, not only in comprehending what has already been said, but in perfecting his practice in the Spot-stroke. I might, of course, have multiplied diagrams and shown a hundred varieties of position; but they would one and all have resolved themselves into modifications of those shown.

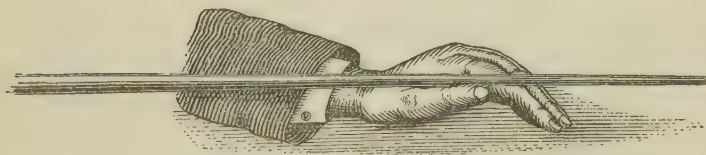
In all these positions the direction of the Object-ball after contact with the Cue is shown with dotted lines; the mode of striking the player's ball is therefore sufficiently obvious. The endeavour of the player is invariably to keep his ball at the top of the table, within six to eighteen inches of the red, and in such a position as to allow a Winning Hazard to follow. Sometimes the slow drop ball, sometimes the follow, the drag, or the screw will be necessary; but the amateur should always play his stroke with strength enough, and no more, to accomplish his object.

Much might be written on the Spot-stroke; but were I to write a volume, you would, after diligently reading it, know less about this particular Hazard than you can acquire with a few hours' practice with an intelligent professor.

Carr, the marker at the "Three Nuns," Aldgate, is said to have made 21 Spot-strokes, and for that year at least (1825) was esteemed the champion English player. The elder Roberts, when marker at the Manchester Club, and afterwards at his rooms in Cross-street, Manchester, frequently exhibited this stroke; and Jonathan, of Brighton (better known in his day as Mr. Kentfield), is reported to have made as many as 57 Spot-strokes. In White's time—and, indeed, in the earlier days of Carr and Kentfield—the list cushions then in use hardly permitted a very fine style of play; and the Side-stroke, now so general, was but partially known and sparingly practised.

The Spot-stroke, now employed by all the professional players and by most amateurs of Billiards, is not supremely difficult to anyone capable of making Winning Hazards with certainty and aplomb. The difficulty lies in the attainment of position by the player's ball after each hazard.

Perhaps the longest break without the Spot-stroke is less than 220: Cook's 219 being, so far as I know the longest all-round break without the spot yet accomplished. In a game between Cook and Taylor, the latter scored 404, with 119 Spots: the highest break he ever made in a public match, though he is said to have exceeded 500 in private play. John Roberts, the younger, has scored the phenomenal break of 800; Joseph Bennett, ex-champion, has made over 600 in a single break; and Stanley, the young Spot-stroke player, as he is familiarly called in the sporting papers, has, I am told, exceeded, the same number. In his recent public matches, Shorter has also made some phenomenal breaks—295, with 36 spots, against Joseph Bennett ex-champion; 152, with 47 spots, against Stanley, and other almost equally great performances. Cook, as already stated, has made a break, the longest yet achieved, of 936! All these great breaks are, however, impossible without the Spot-stroke; and this particular hazard is practically barred upon the mutilated piece of furniture known as the Championship Table, which is made with smaller and more difficult pockets, and the spot placed somewhat nearer the top cushion. On that table, however, Cook has, as yet, made the two longest breaks—121 and 156!



CHAPTER XI.

CANONS.

Some praise at morning what they blame at night,
 And swear the cushion-canon-play was right ;
 While others for the flukes abuse the board,
 And curse their luck when matched against a lord.—POPE. (*Qy.*)

IN the days of list-cushions, which, by the way, was a good many years ago, before you, my young friend, knew anything about Cues or Hazards, and certainly before *I* can remember, though some of my very old friends of the Megatherium tell me *they* recollect them—in the days when Jonathan was the player and teacher *par excellence*, and Brighton was honoured and patronised by the “finest gentleman in Europe”—in the days of exclusive play on old wooden boards, and heavy bets on very slow and tedious games—Billiards was mainly a game of Canons. And that Billiard-players really did know something about Canons in that ancient period, Kentfield’s work (long out of print) is sufficient proof. But our forefathers knew little or nothing about the “Spot-stroke,” or the “Slow-screw,” or the “Side-stroke;” and though they could make Canons from the cushions, and “all round the table,” they must have been but poor players compared to our modern professors. I fancy that the very best of them would have stood but little chance against a Cook, a Roberts, a Bennett or a Stanley. Canons neatly and dexterously made are admirable aids to a game. The French are great at this. In France they usually play upon a small board, with three-inch Balls and wide-tipped Cues, which render the Canons easy to attain! Foreigners do not play particularly well at the English Game, and even at Canons they make but a poor figure with two-and-a-quarter-inch Balls. I have played in Paris and else-

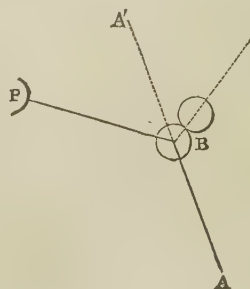
where with Frenchmen, but I have met few who thoroughly understood the science of Billiards, or played upon any well-defined system.

Well, then, the question is—how to canon successfully? This question is identical in many respects with that discussed in the chapter on Losing Hazards, for the mathematical reasonings on which I refer you to the Note below.* I might exemplify my theory in a thousand ways; but as I cannot present a tithe of that number of diagrams, I must content myself with giving suggestions and leaving their application in the hands of the player. In Canons, a clever division of both balls will be found of immense use. For you must remember that *every Canon is six inches wide*; that is to say, that the extreme touching-points between the Striker's-ball and the third ball of the Canon may vary to that distance—two inches for each ball. Place three balls on the table and exemplify this fact for yourselves; don't take

* *On the placing of the Striker's Ball in Baulk in a proper position to secure a succession of Middle Pocket Hazards, &c.*

Let us suppose the Object-ball placed in a convenient position for a middle pocket hazard, and the striker's ball in hand. The intention of the striker is two-fold:—To secure the losing hazard, and to make the Object-ball return to the same position, for a second hazard.

No definite rule can be given which will enable a player to carry out this intention; suggestions are all that can be offered. You must first determine the strength necessary to bring the Object-ball back to the same or an equally convenient position, and then obtain a measure of the "angle of deviation" of the striking ball after impact with the Object-ball for a particular strength, viz. that which you have determined, and for a particular division of the Object-ball. By "angle of deviation" I mean this. Let ABA' be the line of aim of the striker's ball, BP its course after impact with the Object-ball. Then $A'BP$ is the angle of deviation, the ball being made to deviate from its original course ABA' into ABP through the angle $A'BP$. You may, if you prefer it, take a measure of its supplement, the angle ABP .



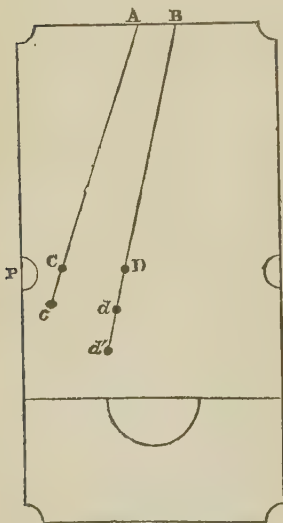
The particular division I spoke of is different with different players, some preferring a half ball, and others a fuller or a finer ball. The advantage is with the half-ball, because a slight error of aim produces, with this division, the least corresponding error in the angle of deviation; it is also a more definite division, and, therefore, easier to effect, only you should endeavour to keep always to the same

my word for a single law, but in every case prove it on the Billiard Table. And here I may say, once for all, that every diagram here inserted, and all the examples here adduced, have been tried and proved before they were made public.

In Cushion Canons we come to a direct proof of the law that the "angle of reflection equals the angle of incidence;" and however many times you may cause your own ball to reflect from the cushion after the first ball is struck, the reflection will, in every case, correspond to the direction taken after impact with the Object-ball—always, of course, *allowing for the quantity of "side" given to your ball, for the amount of division on the Object-ball, and for the strength.* This is the grand indisputable theory of Canons.

division in simple strokes. I should say that no side or screw is yet to be used. Ordinary strength sufficient to bring the ball back, and your particular division produce what is called your "natural angle of deviation," and this is what you have to obtain a measure of, which continual practice and accurate observation alone can secure. Having determined it, you must draw, in your eye, through the Object-ball B a line ABA', so that the angle A'BP may be equal to your natural angle. The point where this line meets the baulk line, or, indeed, any point of it that lies

within the baulk semicircle, is the spot required where you are to place your ball. It may happen, however, that this line does not fall within the baulk semicircle at all; the stroke is then more difficult; you must place your ball as near as possible to the line you have drawn and then make a proportionate change in your strength, or division, or both, or apply side or screw, as you may think fit. This happens, of course, when you have failed to bring the ball back to the proper position.



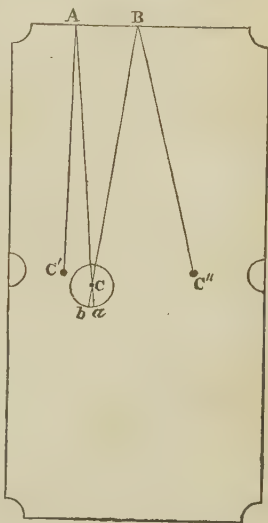
I have as yet said nothing about the direction taken by the Object-ball; in fact, I have supposed it to be originally in the most favourable position, where a half-ball division and a certain strength will bring it again into position. Let us now go a step further. It is easy to see that if you allow the Object-ball to approach too near to the side cushion, a greater nicety of strength is required.

Let ACc, BDd', be the lines in which the ball returns in two different cases, C and D being the most favourable positions for a hazard into the pocket P. If a slight error Cc be made in

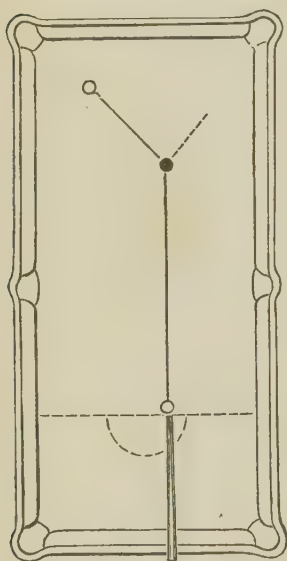
strength, no losing hazard can be made without a difficult following stroke, whereas in the other case an equal error, Dd, or a greater error, Dd', will but slightly increase the difficulty of the hazard. You should, therefore, endeavour

Now, as the Canon is always about a ball wider than the Hazard, it would seem that the one is by so much the easier than the other. This is true in theory, though in practice it varies with the style of the players—some having a greater aptitude for Winning Hazards than for Canons or Losing Hazards. In certain positions the making of the Losing Hazard requires the greatest nicety. There being only just room for the ball to enter the pocket, the least deviation from the proper line sends it against the cushion and causes the stroke to be missed; but in Canons the very slightest impact, the merest touch, between the balls is sufficient to enable the player to score. Nor is so nice an observance of strength an actual necessity in the making of Canons as in

to prevent the ball from coming within a certain distance of the side cushion. To do this you must narrowly watch the direction it will take after it is struck, remembering that this direction is the line joining the centres of the balls when they are in contact. Let us examine a case. Let C be the centre of the Object-ball in a favourable position for a Losing Hazard into the middle pocket, C' C'' limiting positions to which the ball may return to secure a second hazard; and let A B be points on the cushion, which the ball will hit in order so to return. Join AC, BC, and produce them to meet the circumference of the ball in *a b*. Then if the ball be struck at any point within the arc *a b*, it will return to a favourable position. You may then within the limit *a b* choose your own division. If the "half ball" division falls within that limit it is an easy stroke; if not, you must change your division and consequently your angle of deviation, and the stroke is more difficult. All that I have said applies, to a great extent, to losing hazards in the corner pockets, except that a different strength is required. It is also advisable to endeavour to bring the Object-ball into position for a middle pocket hazard rather than for a second corner pocket hazard, as the latter are usually found more difficult. The same suggestions may be offered with regard to Canons, P being supposed to be the second ball instead of the pocket. Your great object should be to obtain and carry in your eye a correct measure of the natural angle of deviation. Your next step is to observe the change produced in it by a change of strength or a change of division, by application of side or screw, or by any combination of any or all of these; you will thus be able to make Hazards or Canons when you cannot move your own ball at all, or sufficiently to make the necessary angle of deviation a "natural" one.



that of Hazards—the fairly-hit ball always going in the direction intended, and flying off from the first to the second Object-ball at the proper angle, irrespective, to a certain extent, of the force with which it is struck. Remember, “to a certain



Here we have one of the simple and easy Canons. It is made by striking your ball on the middle rather above its centre.

extent” only; it is the “uncertain” extent that is dangerous. Of course a too hard stroke will be equally faulty in Canons as in Hazards, breaking through all the angles of the table and destroying all the science of the game. In making Canons, therefore, strength is not to be lost sight of; the player who makes his stroke with calculation and judgment may often make a great score out of an unpromising break of the balls. As I have before said, the main art of the player is to keep the balls before him and score as long as he can.

In Diagram XXIII. I give several examples of Canons, all of which may be made without Side-stroke; though it will be seen that some require Screw. Though I say they *may* be made without Side-stroke, most players will put on a little “side” in order to render them somewhat easier of execution.

When the balls lie pretty close together, a succession of Canons may be easily made. I recollect winning a game of one of the best players at the Megatherium by a series of Canons, when my chance was almost gone. The balls lay together in a triangle, thus ●●●, close to the cushion inside the baulk. I played gently, and drove the two balls before me from end to end of the table, always taking care to use just sufficient force to send one ball a very little way in front of the other, and reversing their positions with every stroke. Arrived at the top-cushion, I had the two balls in front of the

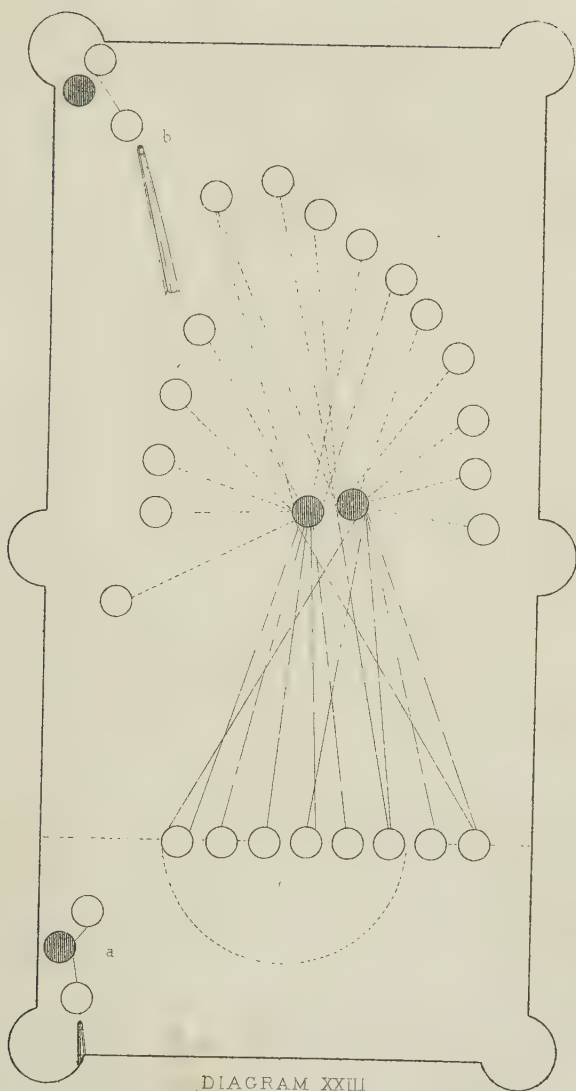


DIAGRAM XXIII

Canons.

a. Position of the balls at the commencement of the series of canons described in the text; b. Position at end of series; c. Direct canons without side-stroke—Striker's ball in hand. The lower canons require screw.

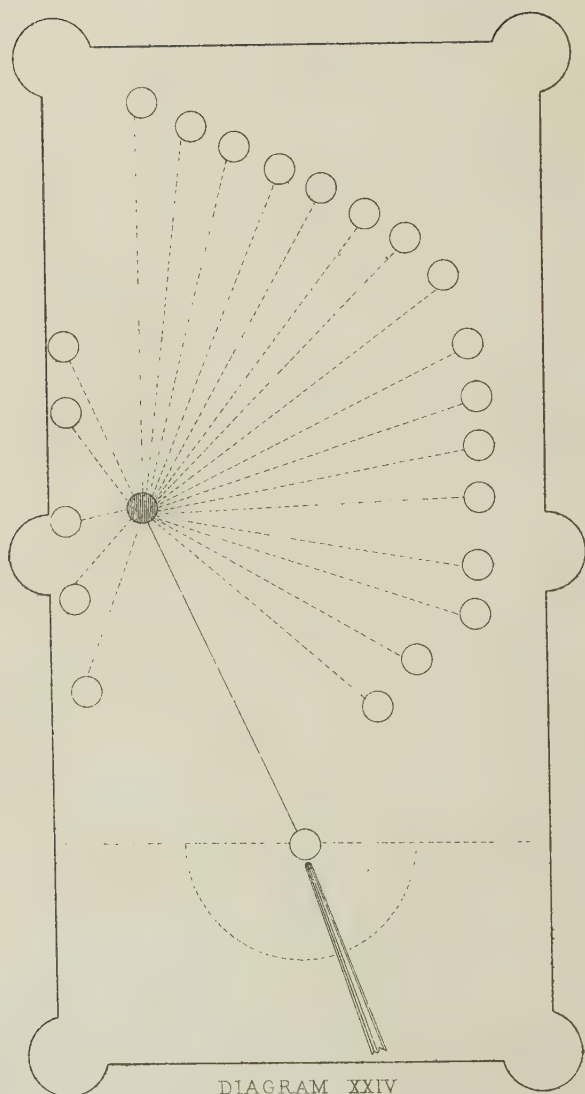


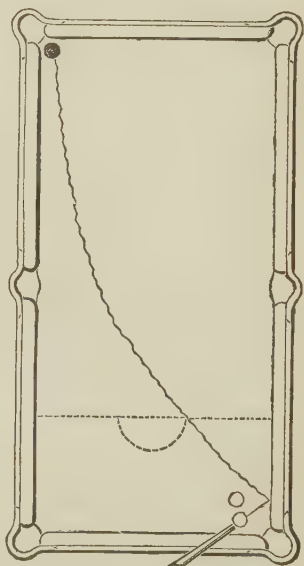
DIAGRAM XXIV

Direct canons without side-stroke.
The lower canons require screw.

corner pocket, where they remained partially fixed. I made several Canons on to them, while in this position, and ended by driving the red ball into the pocket, following in after it, and winning the game. I think I made nineteen Canons in this break, and a Six-stroke to finish with—in all, forty-four. The positions of the balls at the commencement and at the end of this series of Canons is shown at *a b*. Try this, and you will find it by no means so difficult as it appears. Your principal object is to avoid the spreading apart of the balls. To keep your own ball behind the others, it will be necessary to use a very slight “side,” reversing it with every stroke. In passing the middle pocket be careful not to run in; but if you find the balls getting wider and wider, then the best way is to make a Losing Hazard and start again from the baulk.

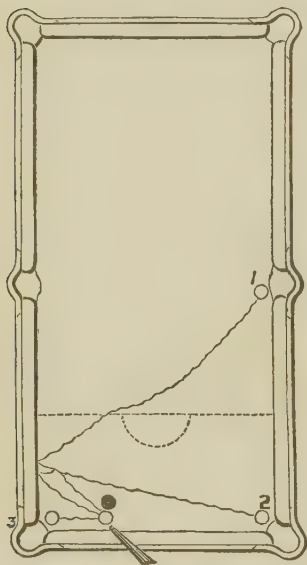
In “nursing the balls,” everyone who has seen Cook score a dozen or more little slow Canons will acknowledge both their difficulty and value.

In almost every game between experts some remarkable Hazards or Canons are observable. In the American Handicap, played in January, 1874, at Joseph Bennett's Rooms, in Oxford Street, there were many of these strange strokes; some, doubtless, the result rather of accident than design, and some quite novel and unusual. Of course it will be understood that every Hazard or Canon made by the accident technically known as a fluke can be made in actual play. It is not unlikely, indeed, that some of the best-known of the all-round Canons, Side-stroke Hazards, and other curious Twists and Screws, &c., have had their origin in mere flukes. I remember an instance. Every Player at Pool



SIDE-STROKE CANON.

has observed that, in trying to pocket a ball lying close under the cushion, his own ball will sometimes run close along the side of the table, and fall into the pocket, while the Object-ball flies off in an opposite direction. This Stroke, accidentally made some years ago by an Oxford graduate, was practised by him so assiduously as to become almost certain of execution. The Stroke is now known and practised by every player of anything like pretension to prominence. It is made by



CANONS WITH SIDE-STROKE.

(The player's ball is that at which the Cue is pointed, the red ball lies just in front of it; and the several balls on to which the Canon may be made are marked 1, 2, and 3.)

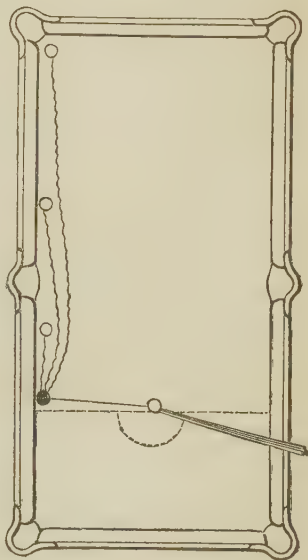
putting a strong in-side on the playing ball, and striking the Object-ball about half full, so as to hit the cushion at the same time. The side keeps the Playing-ball close to the cushion, and likewise drives the Object-ball away from the line of progress to the pocket.

In exemplification of the power of the Side-stroke, take the example on page 121.

This Canon occurred in the play of Cook, on the second day of the American Handicap. It is made by striking the ball high, with strong side, which carries it in a curving line on to the red near the left-hand corner pocket. In this case the Canon only was made, which fact was important, as it

left an opening for a fine long break. Had the red ball been also pocketed, a difficult Hazard off the spot would have been left. As it was, another Canon was possible, which Cook made, and followed up with a series of brilliantly executed Hazards. From balls placed in this position a Losing Hazard in the right-hand corner is possible, but difficult. A much finer and more effective Stroke is that shown in the diagram. Cyril Dion, the American professional, shows this Canon as one of his curiosities of Billiard Play.

To further show the use of the Side-stroke in the play for Canons, place five balls in the position shown in the diagram on page 122. By varying the position of the Cue, and striking the ball high, with moderately strong side, either of these Canons may be made. In the American Handicap, Roberts executed that marked 1; Taylor, another marked 2; and Kilkenny, the one marked 3. In the last instance, the ball fell into the pocket, and spoiled the break. With players it is generally more important to make the single stroke than to fluke a ball into a pocket; as the calculation is for a succeeding Hazard or Canon, rather than from play off or on to the red on the Spot. If, however, the intention is to get up to the Spot-stroke, then the pocketing of the red is an absolute necessity, and the ball is struck sufficiently hard to carry it up to the top of the table.



SIDE-STROKE CANONS.

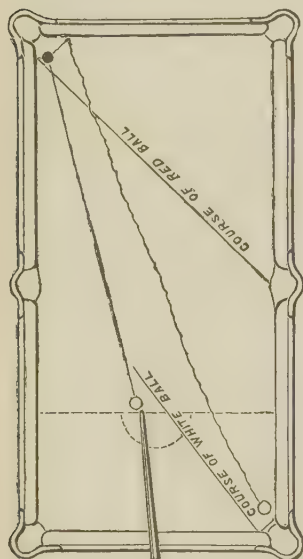
A very neat little Canon, which occurs in almost every game, is shown in the next figure. Place the red ball in the position marked, and three other balls near to the cushion on the same side, midway between the bottom, middle, and top pockets, and try the Canon from baulk.

To Canon on either of these balls, play with good side, and strike the Object-ball half-full. In this, as in other cases, the experiment made on the table will be more useful than any amount of pen-teaching.

Billiards, it must be remembered, is a scientific and not a chance game. Every Hazard and Canon can be mathematically demonstrated.—*Read Note*, pp. 117–119.

In a game between Cook and Taylor at the rooms of the former, Guildhall Tavern, Gresham Street, on November 17,

1875, I saw a Canon which struck me as particularly pretty, if not absolutely novel. The red ball was over the left-hand corner pocket, the white near the right-hand pocket in baulk, and the player's ball just outside the baulk line. The obvious course to any ordinary player would have been to pocket the red; but Mr. Cook, wishing to bring the white into play, attempted the Canon and made it. By this means he opened up a capital break, leaving the red ball over the middle pocket as shown.



SIDE-STROKE CANON.

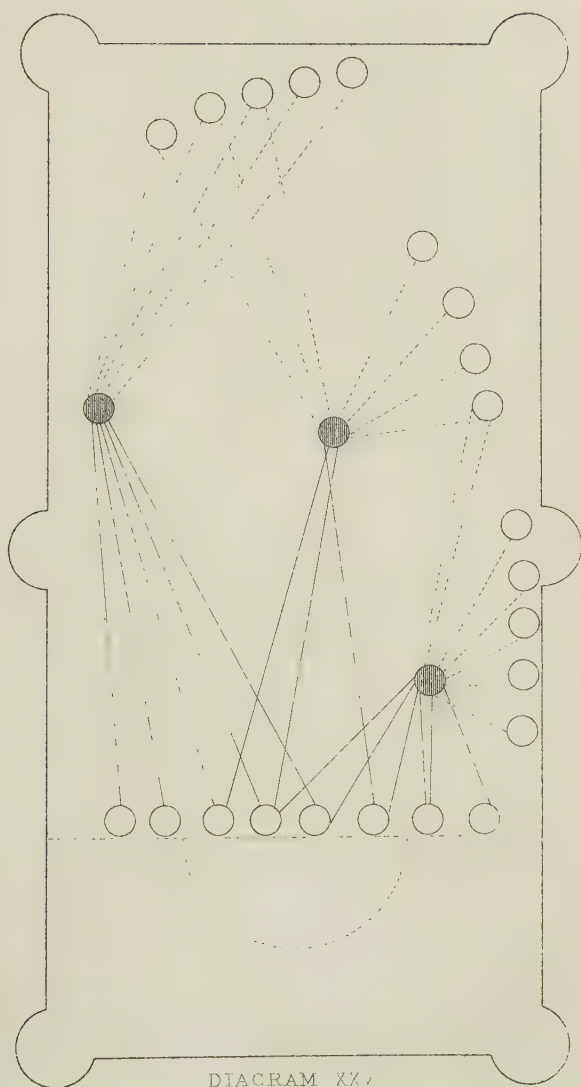
This stroke is made by striking the playing ball high, with side, and meeting the red with a strong quarter-ball. It is only by such play as this—well thought out, practised, and thoroughly comprehended—that long breaks can be achieved.

DIRECT CANONS.

Direct Canons—that is, Canons from ball to ball without playing from the Object-ball to the cushion before the second ball is struck—occur in every game, and all over the table.

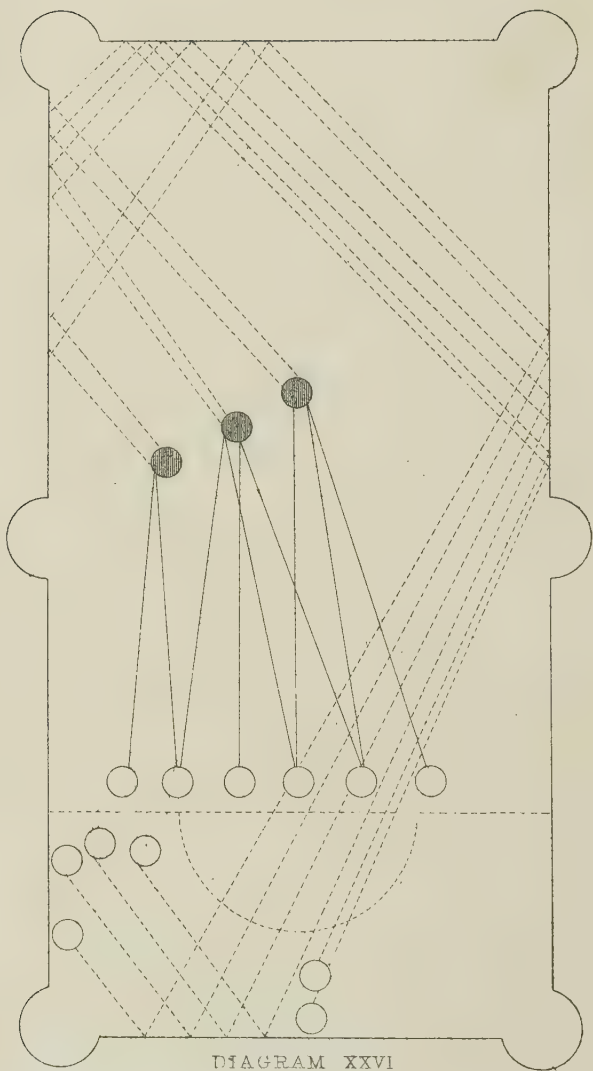
In Diagram XXIV. another series of Canons without Side-stroke is given. All these require more or less Division of the Object-ball, the player shifting his position according to circumstances. In all cases the dark ball is the one first struck with your own ball, though, of course, it will not always happen that you canon from the red to the white. In the diagrams the Canons are so shown, simply for convenience' sake.

Various Canons are shown in Diagram XXV., all of which may be made by Dividing the Object-ball or by Screw.



DIACRAM XX.

Direct canons by dividing the object-ball and by screw.



Cushion Canons.

The balls on the baulk line are the striking balls.

These Canons occur at various distances ; but all examples of the Direct Canon can be but modifications of these or similar positions of the balls. It is not, therefore, necessary that I should multiply instances. The persevering student of Billiards will be able, from the examples adduced, to make hundreds of modifications for himself. Let him try these on the table.

CUSHION CANONS.

Of the nature of Canons, and the way to make them, good Billiard-players require to be told little. But yet how few players do we encounter who thoroughly understand and practise the true principles on which they depend ! A correct knowledge of the angles of the table, and the degrees of strength necessary to carry the ball just so far and no farther—a proper appreciation of the value and right application of the Side-stroke, and a judicious employment of means to ends—all these are necessary to the making of Canons. But none of these can be attained without practice, and it is not given to every man who handles a Cue to be able to draw just conclusions from even the most plainly-stated and obvious premisses. Hence the necessity of a good tutor. I have known scores of fair average players who could no more tell you the “reason” for their strokes—no more trace effects back to causes, and give intelligible explanations of special strokes and Hazards—than they could calculate an eclipse or square the circle. Not, however, that any large amount of perception is necessary to make a good Billiard-player—and certainly school-knowledge is not an indispensable condition ; for, you, and I, and all of us, know first-rate Hazard-strikers, and dead-shots at Pool, who would find it difficult to pass the preliminary examination at Eton or Harrow. But what is wanted is a light steady hand, a good eye for distance, and a quick, resolute, and far-seeing appreciation of difficulties. Are these qualities to be attained by practice ? Most certainly they are—especially if the amateur

will take the trouble to learn the "why" and the "wherefore" of his play.

Having already given some examples of Direct Canons, it remains for us simply to examine the principle of Canons from the cushion. This principle may be explained in a few sentences: a Billiard-ball, struck with equal force in two directions at right angles to each other, takes the mean direction between the two, or what is scientifically called the diagonal of the parallelogram. In simpler language, every angle of reflection at a cushion after the first impact of two balls is theoretically equal to the angle of incidence. Exemplifications of this law are seen in Diagram XXVI., where the angles would be absolutely equal to each other but for the "side," which is either purposely or accidentally put on the ball by the Cue of the striker. In this figure we see how Canons "all round the table" are made; the variations occurring from the difference of position between the Striker's-ball and the Object-ball.

This plan of playing from the Object-ball on to the cushion, for the purpose of making a Canon upon a ball in another part of the table, admits of immense variety in style and treatment; but the *principle* of the stroke is the same in every position of the balls. It strikes a looker-on with surprise to see a good player make Cushion Canons from end to end of the table; but there is really no more difficulty in these than in Direct Canons. All the player has to do is to calculate the distance, and *make his first line from ball to cushion assume the direction all the other angles should take*. This is the secret of all Cushion Canons.

But then the principle is liable to variation in its results, perhaps some players will say. I say No; the *principle* is unvarying; it is the *method of play* which causes the variation observable. In Diagram XXVII. I illustrate this theory. Suppose you play a ball from the left-hand baulk-spot to the red, with a view to canon upon a ball in baulk. You must so arrange the quantity of "side" and the amount of "division" as to cause your ball to diverge, in its first angle from

the red to the cushion, by just so much as will make the second angle, and the third angle, sufficient in strength and direction to reach the ball in baulk. *Par exemple*, the first stroke (*a*) shown in the diagram is, nearly, a regular angle from a ball without Side-stroke—each of the lines of angle being equal to one another. The second stroke (*b*) is a little more acute, and consequently requiring a little “side,” and a less full stroke on the Object-ball. The third stroke (*c*) requires a more full stroke on your own ball, but a very fine division of the red, so as hardly to touch it, in order to make the Canon on to the ball in the left-hand corner; while the fourth stroke (*d*) must be a sharp Side-stroke Following-ball, so as to “go through” the red, and touch the cushion almost directly—the “side” causing its divergence to widen more and more the farther it travels. In all these strokes—which are but examples of thousands of strokes that occur in the course of every man’s play—the principle of the Natural Angle is observed; the variations, as I have already said, being due, not to any falsity of theory or possible chance of difference, but simply and entirely to the mode in which the original stroke is made.

In Diagram XXVIII. are half-a-dozen strokes which show the principle of the Cushion Canon as fully as need be. We presume the player’s ball to be in hand and to be shifted on the baulk-line as occasion requires, in order to make the several Canons with as little trouble and as much certainty as possible. The first stroke (1) will need little or no “side,” and should be played with a moderate degree of strength, supposing the ball on which we want to canon to lie at or near the place marked in the diagram. The next case (2) is rather more difficult, and wants a strong full ball. It is given to show how the stroke may be made if the balls happen to fall in the positions marked; but if the Striker’s-ball were in hand, of course he would play it from either point of the baulk-semicircle rather than from the centre. Not so, however, with the next stroke (3), which, being a regular angle nearly, requires but very little “side.” The stroke marked 4

is also easy of execution, as in that, again, the angle is not made acute with Side-stroke. Cases 5 and 6 are but modi-



POSITION FOR A HAZARD CLOSE AGAINST A SIDE-CUSHION.

fications of the others, and are inserted to show that *the length of the Canon does not in any way interfere with the*

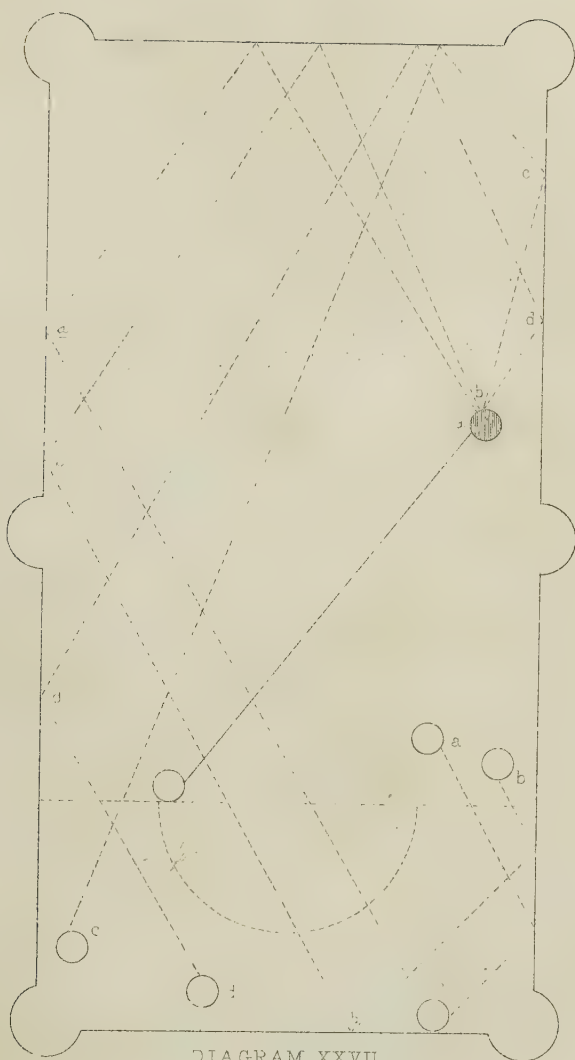
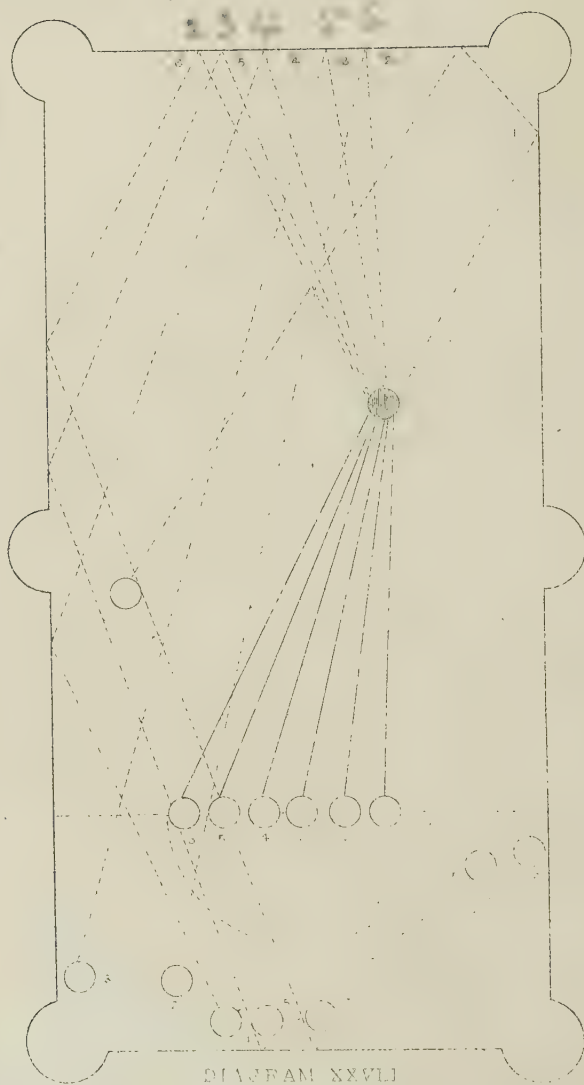


DIAGRAM XXVII

Cushion Canons ; striker's ball in hand.
The corresponding letters (a. a. &c.) show the direction of the canons. Canons of a similar character can be multiplied all over the board.



Cushion Canons ; striker's ball in hand.
The corresponding (1. 1. &c.) show the corresponding canons.

principle upon which it should be made—provided always that sufficient force be properly employed.

A good player combines Hazards and Canons in a neat and rapid manner, never giving away a chance, or making a speculative stroke when an ordinary one will answer as well, to keep his break from ending ingloriously. It is an old saying that there is always a Canon to be made while there are three balls on the table. This is to a certain extent true; and it is to the judgment and skill of the player that great breaks are due. I think little of a man who can make a few good strokes, but fails to make the most of a promising break. The real way to play at Billiards is to keep your eyes open, and take advantage of every fair and legitimate opportunity of adding to your score.

What is here said about Canons may appear rather too recondite; but it must be remembered, that what is called the “science” of Billiards depends upon a nice observance of the theory of Angles, and a careful and regular method of play. He who would succeed must endeavour to play as though his game depended on the one particular stroke then before him; never allowing a chance of scoring to be neglected, and always looking well to the position of the balls before he makes his stroke, and to their probable position after the balls have ceased to roll, whether the Hazard or Canon be accomplished or not.

It is on the regular succession of Canons and Hazards that the length of a break depends. Every stroke, therefore, should be made with a view to its successor. Only by this method can you hope to become a fairly good player. Anybody can knock about the balls and drive them into pockets: but few • can score fifty in a single break!

In closing this chapter, allow me to remark that what may appear difficult of execution in the Diagrams is easy enough after a little familiarity with the several games. The smallness of the balls represented in the various figures here introduced, does not enable me to indicate the precise spot at which each one should be struck. This the player will, however, soon

learn for himself. Every position of the balls on the table requires its own special study—not, however, that the player should linger over his stroke; for a little practice, combined with the shrewdness for which he must allow me to give him credit, will enable him to see at a glance what is the best course under every variety of circumstance. Where a Winning or Losing Hazard may be doubtful, a Canon may perhaps be made with ease: and with this advantage—that the missing of the Canon is generally attended with less chance of your opponent scoring after you than the failure of the Hazard. But in either case, play with such strength as will enable you to leave the balls safe, if you fail to score.



CHAPTER XII.

EXAMPLES OF CANONS.

Is it possible ?

'Tis true ; there's magic in the art of it.—OTHELLO.

THE astonishing facility with which some players handle the Cue, gives amateurs the idea that Billiards is a very easy game. So it is, if players be content to remain in the army of mediocrities. In this respect, Billiards resembles Whist. Anyone can be taught to play in a few hours ; but, to become excellent at either, it is necessary to practise assiduously, and with a full and perfect comprehension of the principles which govern the games. This is nowhere seen in Billiards so thoroughly as in the making of Canons. Various curious feats are occasionally exhibited on the Billiard-table ; and one, which was characterised as “unparalleled,” was, in November, 1865, performed by Cristmas, the manager of the Cocoa Tree Club, St. James's Street. It consisted in the making of no fewer than sixty-four consecutive Canons, without allowing either of the balls to touch the cushion during the whole performance. When the account of his feat appeared in the papers, folks wondered how it was done ; and various clever players tried to place the balls in positions favourable for its accomplishment. The secret is this : the three balls are placed close together on the table, in the form of a triangle, thus:—●●●. The player uses a light broad-tipped Cue, and plays at the two balls with just sufficient strength to strike them both, without allowing his own ball to remain in actual contact with either of them. In this way he makes Canon after Canon, always with such graduated strength as to accomplish his purpose and no more ; taking care not to divide the balls too much. With a little practice, a great number of Canons may be so made. In fact, the

feat is but a modification of the old trick, in which the sharper bets that he will make a hundred Canons with three balls. In his case, however, he changes the Striking-ball as often as occasion requires. I think that the Champion could show the best Canon player something. Another way of making a long series of Canons is shown in Diagram XXIII. and its accompanying text. But in the latter instance it is the Striker's-ball, and not either of the Object-balls, which is kept from touching the cushion. The whole art is in the employment of a perfectly-commanded strength of Cue.

I am inclined to doubt the fact as to the sixty-four consecutive Canons. I did not see them made, though I have often seen Cook make a dozen or more in a space that could be covered with your open hand. The most delicate play is required for what is technically known as a "nursery" of Canons, as the least failure of strength will either divide the three balls or leave the Playing-ball touching one of the others. M. Berger and others have exhibited successions of close Canons, but generally, except in the hand of a thorough expert, three or four is the limit. Nor, when Hazards present themselves, is it advisable to try for a Nursery, as directly you fail you leave a certain score to your opponent. For amateurs the open game is preferable.

But enough of the *principles* which govern all Canons: let us now illustrate those principles by a few examples.



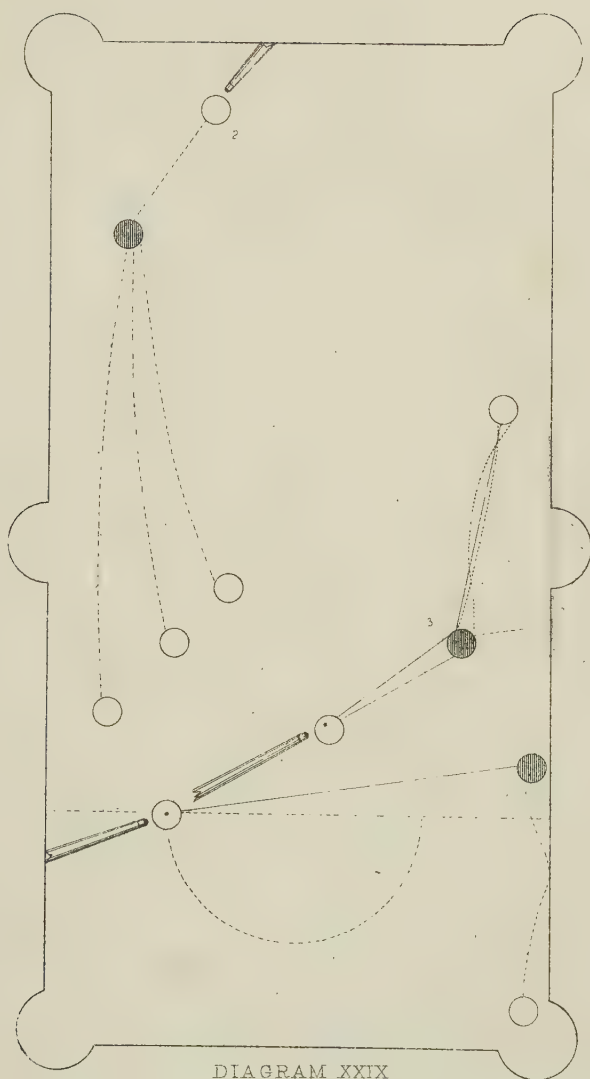


DIAGRAM XXIX

Side-stroke Canons.

The curved lines show the effect of the side-stroke, as distinguished from the regular stroke. This is particularly observable in Case 3.

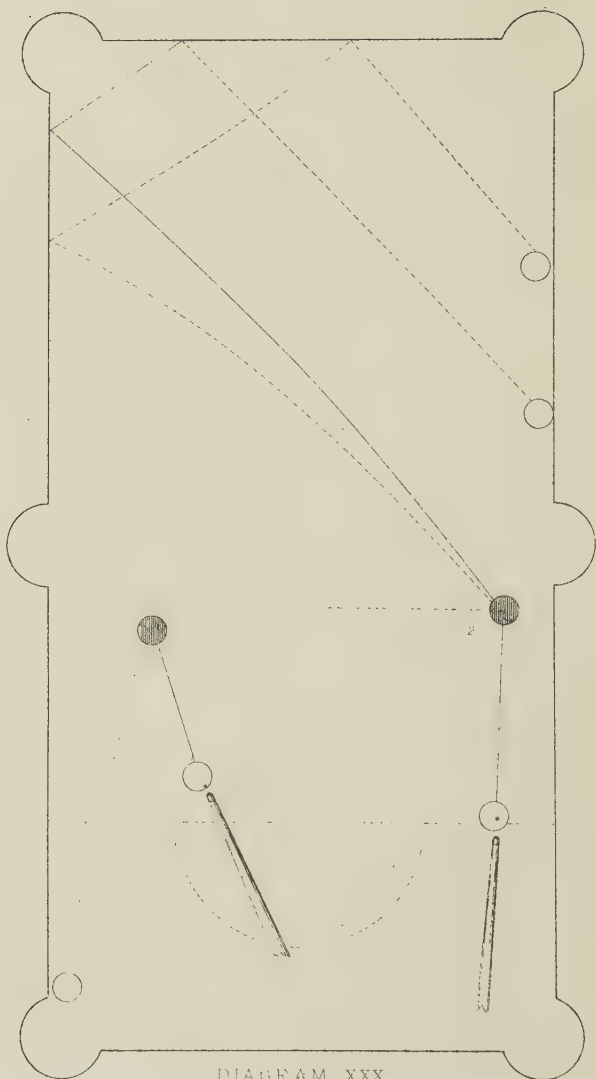


DIAGRAM XXX

Side-stroke Canons.
Curved lines showing the effect of side-stroke.

DIAGRAM XXIX.

SIDE-STROKE CANONS.

Here we have (*Case 1*) a Canon that is not difficult to make, though most players bungle over it. You must strike your ball low on the *in*-side, with a sharp blow, but not much drawback, or you will miss the Canon and bring your ball into an awkward position. Canons of this kind occur in almost every game. They should be practised.

Case 2 requires "side" and division, according to the position of the ball played on. Your ball must be struck rather low, with a "side" and follow. The examples belong to the class of strokes known as the run "through."

Case 3 may be made either with or without "side." If without the Side-stroke, the Division of the Object-ball must be very fine, with a slight "following" action. But whether you use "side" or not, your ball must be struck gently, or you will make the angle too wide. This, one of the most common of Canons, will soon be made by the beginner; but he should be careful not to play too hard, or he will divide the balls too far apart. Properly played, this Canon will leave a red Hazard in one of the Baulk pockets.

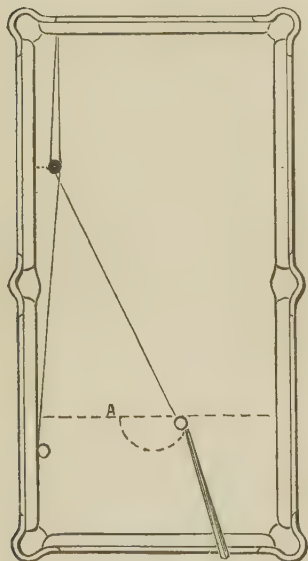
In making your stroke, point to the spot you want to strike and then give your Cue a very little turn to the side you wish the ball to travel, and strike without hesitation at the Object-ball at the point of sight first taken.

DIAGRAM XXX.

SIDE-STROKE CANONS.

Case 1 is an ordinary Side-twist, and the ball must be struck low, with a decided drawback. An elegant and useful stroke.

Case 2. Here we have two illustrations of the force of the Side-stroke. In one instance the "side" is so strong as to make the curve very decided; but after the first contact



To make this Canon, put on strong side. Your ball on striking the Object-ball tends to the right, and your giving your ball side to the left recovers that and sends it down straight as if struck from A.

with the cushion the curve is very much diminished, and on the second the angle is nearly straight to the ball. In the second stroke, from the same position, the "side" is less strong, and consequently the angle is much narrower. In all such cases the player must exercise his best judgment as to the quantity of "side" required. In this consists the science of the Side-stroke. In order to avoid a complication of lines, I have, in this and other Diagrams, omitted to mark the direction taken by the Object-ball after concussion. The young player will, however, do well to note this, as upon the integrity of the Canon depends the chance of a succeeding Hazard. This is

particularly observable in Canons such as that shown in the little Diagram on this page.

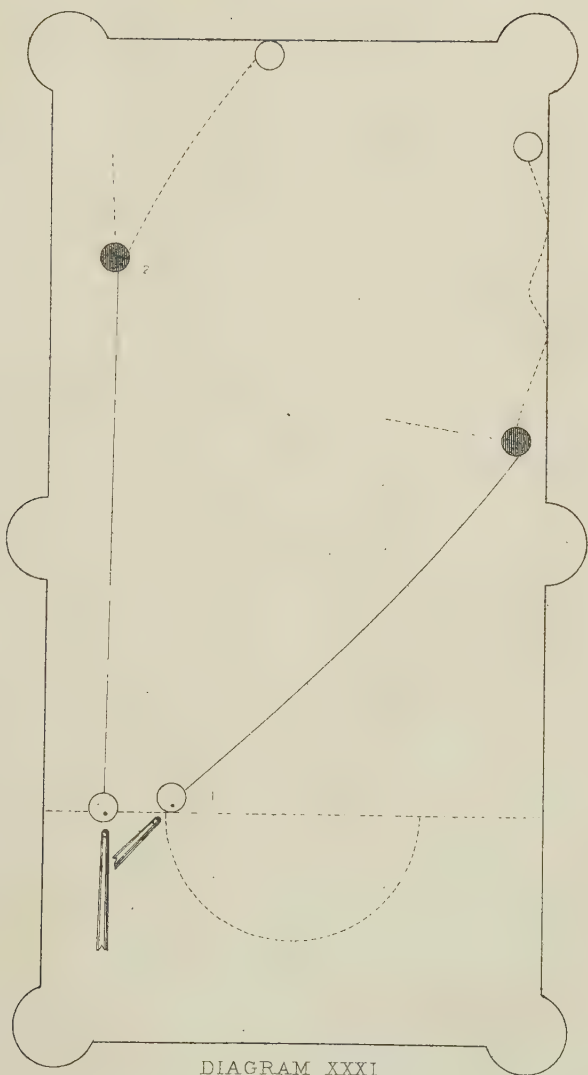


DIAGRAM XXXI

Side-stroke Canons.

1. *High Side-stroke and object-ball struck full. The object-ball flies towards centre of table and striker's ball hugs the cushion to the canon.* **2.** *Fine side-stroke.*

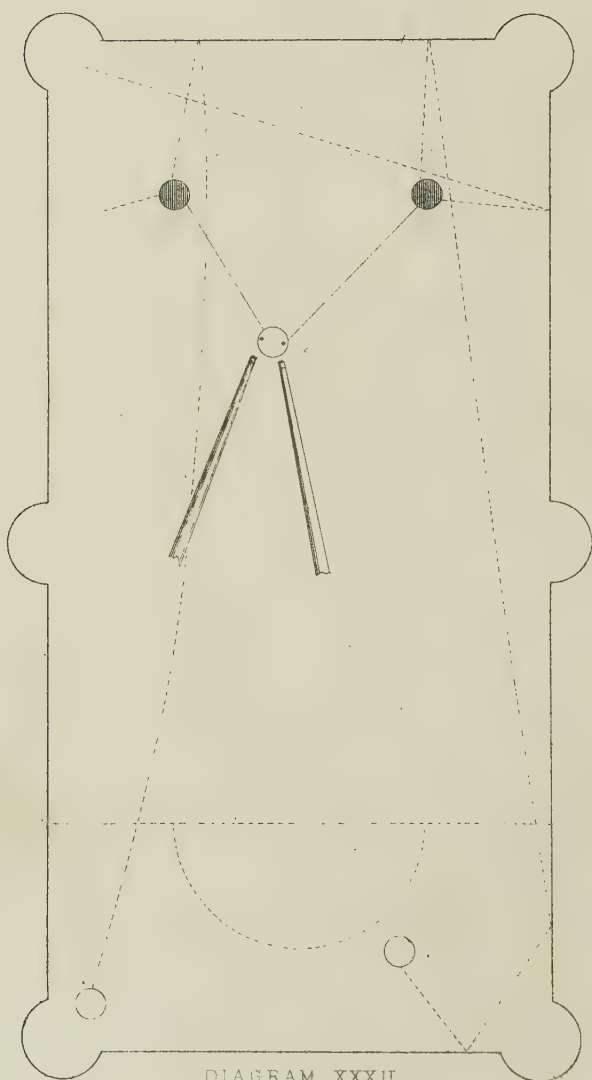


DIAGRAM XXXII

1. Side-stroke canons. 2. The ball played upon doubles into the pocket, and the canon following.

DIAGRAM XXXI.

SIDE-STROKE CANONS.

Case 1 shows how a Side-stroke combined with a slight screw acts in making a Canon when both balls are near to the cushion. The ball after the first contact curls towards the cushion, and, after slightly touching it, glances off to the third ball. This is a very pretty stroke. The Object-ball is to be struck nearly full, more on the side towards the cushion, which causes it to fly off to the middle of the table, as shown by the dotted line, and does not therefore interfere with the Canon. If you strike it too full on the *out-side*, it will run along the cushion and “kiss” the other ball away.

Canons of this character may also be made with a “run-through ball,” though with somewhat less certainty, as there is danger of the kiss. In the Diagram the curve is made a little too apparent; but it is almost as impossible to make a Diagram absolutely exact as to follow the direct curve of a rapidly played ball in actual play. The action is too rapid to allow the eye to mark it with certainty, and if the stroke be made too slowly the effect intended will not be attained.

Case 2 is a very narrow angle, produced by a “slow” side and Following-ball—a most useful stroke to learn. Strike your ball rather high, with a flowing action of the Cue, and good strength. This Canon may also be made off the cushion, possibly with more certainty and not less effect. Try both ways, and practise till you succeed.

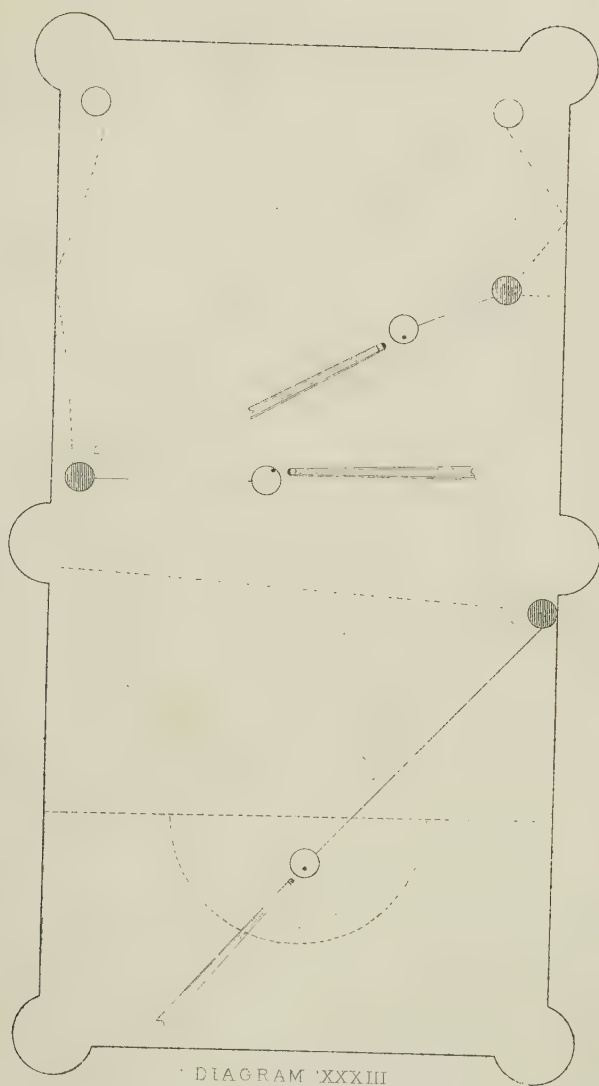
DIAGRAM XXXII.

SIDE-STROKE CANONS.

The Canon shown in *Case 1* requires a high "side," struck rather sharply; or the stroke may be made with a counter-side. In either case the stroke must be decided, and rather sudden; but avoid a jerk, which is always destructive of success. It is, perhaps, rather curious to talk of the *side* of a spherical body; but you must recollect that the face of the ball presented to the player is rather a disc than a sphere. At any rate, it is easy for the player to accustom his mind to the distinction. In making this stroke the slightest bias in the ball is fatal to its success. Kentfield says that all balls, however truly turned, must have some bias; but in his day less care was taken in the selection of the ivory than now prevails, and perhaps less care in keeping them in one temperature when out of use—a most important point.

Case 2 presents a stroke which frequently occurs—a Canon in Baulk and a possible Doublet. The Object-ball must be struck nearly full, while a strong "side" is put on the player's ball.

In all these examples an approximation only to the truth is arrived at. The lines of departure can only be estimated, not actually given. This remark will be remembered by the amateur when he comes to try the strokes on the table. To arrive, however, at even this certainty is something in a game in which no two strokes can be said to be absolutely and unconditionally identical.



1. 2. *Side-stroke canon.* 3. *Doublet canon or hazard.*

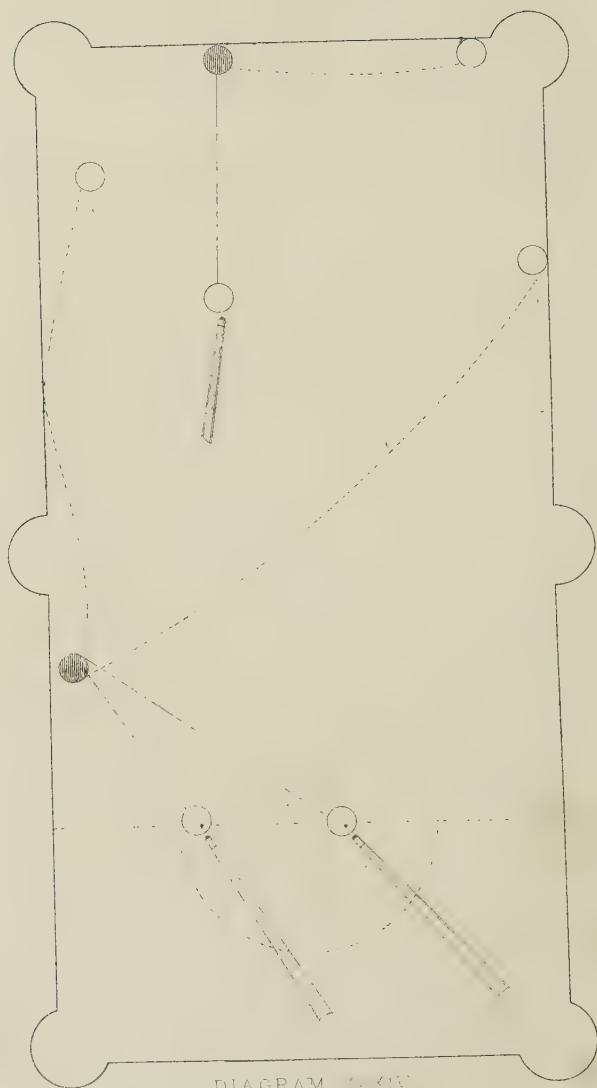


DIAGRAM XIV

1. 2. *Side-stroke canons.* 3. *Canon with a kiss.*

DIAGRAM XXXIII.

SIDE-STROKE CANONS.

The Canon shown in *Case 1* is easy of accomplishment: a slight *in-side-stroke* carries your ball to the cushion, from which it rebounds to the third ball and makes the Canon. Make the stroke gently, or you will probably fail. A Screw would give you the same Canon direct, but so much certainty cannot be reckoned on. Much must depend on the power of Cue possessed by the player. He sees the position, instantly determines on the stroke, and makes it. Practice only enables him to decide correctly. To the looker-on the right method is apparent—generally after the stroke.

Case 2 is a square Canon made by a Side-twist. Your ball will roll to the cushion and rebound slightly, but not far enough to miss the third ball. This is an elegant stroke, which may be made in any part of the table. You will in cases of this kind see at a glance whether the Canon is possible—at least to your Cue, but, as you can never tell till you try, the best possible plan is to make the experiment. In a position like this the Canon should leave you a much better game than the White Hazard. You would also gain the advantage of bringing the red ball into play. To most beginners the Canon would be easier than the Losing Hazard at the middle pocket.

Case 3 is a Canon or Doublet by striking the Object-ball full on the *in-side* nearest the cushion, or by playing it very full on the *out-side*—in both cases putting the right-hand side to your own ball, with good strength.

DIAGRAM XXXIV.

SIDE-STROKE CANONS.

Case 1. Play a high ball with strong right-hand Side-stroke and good screw. This is a stroke which frequently presents itself. It is not very difficult, and when made leaves the balls in a good position for the succeeding Hazard or Canon.

Case 2. Less "side" is required for this ball, but your ball must not be struck below the middle, or it will not travel sufficiently far.

Case 3. Hold your Cue high up with a firm grasp, and press your ball on to the Object-ball with a decided twist. This is a most scientific stroke, which you must practise till you acquire, for it frequently occurs. The same effect will be gained by the counter-side, but not so certainly as if you strike your ball on the side at which the Canon is to be made. A similar stroke may be made at any part of the cushions. In this, as in other diagrams, the Canon is but the representative of hundreds of others. They are to be made with nicely-graduated strength. If you play too hard you will break through the proper angles and miss the Canon.

In the Diagram the Playing-ball is shown a little too far off the cushion and too high up the table. In such a position it would be difficult to get thorough command over the ball. In proving this stroke you will do well to modify the place of the Playing-ball. I have, however, seen Cook, Roberts, and other great players make this stroke with great certainty and effect. A good position commonly results from a stroke of this character.

DIAGRAM XXXV.

SIDE-STROKE CANONS.

In these Canons I show the true and the apparent line of the ball as it leaves the Cue, the dotted line assimilating to the actual course of the ball. Canons made from the cushion in this way are not difficult of execution, provided your calculation of the angle be correct, and you put on "side" accordingly. Practise strokes of this character with fair but not violent strength; they are very useful.

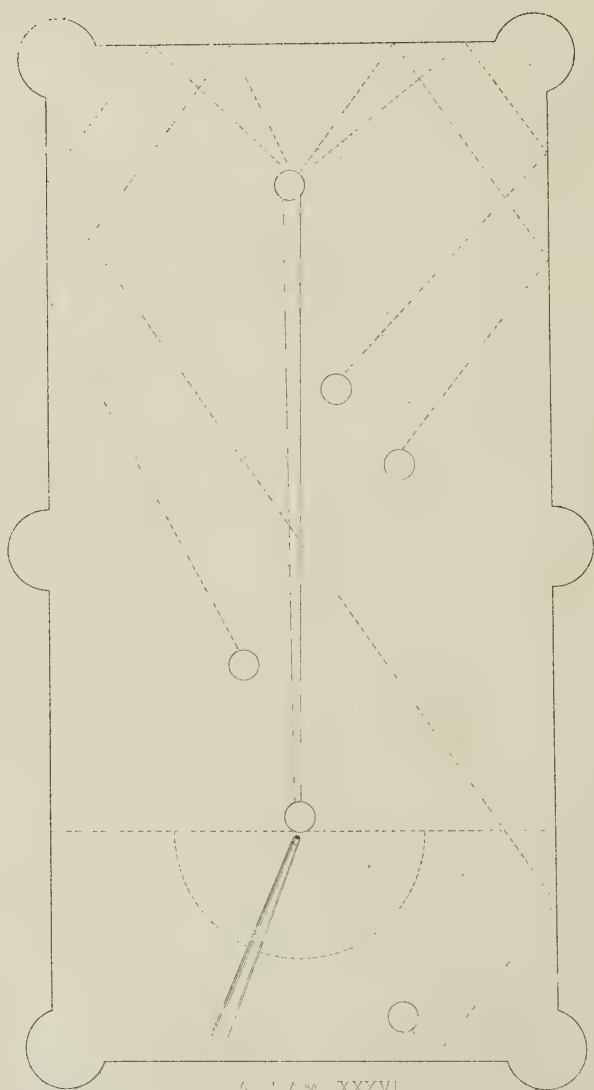
The Canon shown in both cases frequently presents itself. It will, of course, be for the player to determine which is the easier for his own power of Cue. In the lower example some would perhaps try the "run through," and succeed, but there is always the danger of the kiss. In the upper example it would certainly be easier to canon from the other ball; but such a Canon would have been scarcely worth showing. I have not in these Diagrams pretended to show the most easy and apparent Canons, but the most difficult and unusual—such, indeed, as in play are apt to puzzle the beginner. In almost all Canons of complicated character the employment of side is necessary; in many cases indispensable; but the amateur will beware of putting on too much side—a common error, which only instructed and continued practice will enable him to avoid.

D I A G R A M X X X V I.

SIDE-STROKE CANONS.

These strokes are by no means difficult. They require a fairly high Side-stroke, freely applied—that is to say, with sufficient force to carry your ball sharply back from the cushions. They might be multiplied indefinitely. In every instance of this kind the player will exemplify the axiom of the equality between the angles of incidence and reflection. Balls placed in positions like these present to the ordinary player fair chances for Canons; with other strokes being left when the ball ceases to roll. Of course every variation of position will require variation of style. Stand well behind your ball, and use moderate strength.

It is well to watch the play of the great professors—when you have the opportunity. You will observe that they deliver the ball in a smooth easy manner, without jerk, hurry, or excitement, that they stand well behind the Cue, and take no long time in determining on the stroke. Over-consideration and over-caution are destructive to success in Billiards as in other more important matters. Do not, however, be too careless. No careless player wins a match worth winning. There is all the difference in the world between the careless and the over-careful styles. The happy medium is that which the amateur should study to attain. If after an hour's play you find your hand out, as the common phrase goes, leave off and give up the table to some one else. It is bad for your chance of improvement to go on, without, as the sporting writers have it, you feel “thoroughly fit and well.”



Side-stroke canon

DIAGRAM XXXVII.

SIDE-STROKE CANONS.

In the cases here shown the contact between your ball and the Object-ball should be of the slightest, while sufficient strength is used to carry your ball up the table. A high "side" is required on the right when the Canon lies to the right, and *vice versâ*. These Canons are examples of thousands of like character, which occur in the course of every man's play. They are, therefore, sufficiently representative. When they are made without "side," the impact between the Striking-ball and the Object-ball should be rather more decided; but in every case you must employ enough strength to drive your ball well up the table.

Nothing is more remarkable than the variations observable in the style of good players. In a money match between Taylor and Bowell, a Manchester man of considerable skill, at the Gaiety Restaurant, on April 3, 1877, this variation was very apparent. Taylor made his Canons easily and with much side; Bowell with more force and directness, somewhat in the manner of the elder Roberts. There was greater nicety in Taylor's Canons, but to the uninitiated those of his opponent looked more brilliant and scarcely less certain. There was this difference, however, between the play of the two men:—You could generally tell where Taylor's ball was going to stop, but it was almost impossible to guess at Bowell's next stroke. It is not necessary to say which was the better game. Taylor gave Bowell 200 points in 1,000 on a championship table, and the Manchester man lost by 71!

Canon play in England is an element merely, but not an unimportant element, of the game. Most players employ the Canon as a means of bringing the ball together for a break of Hazards, or for obtaining position, rather than for increasing the score.

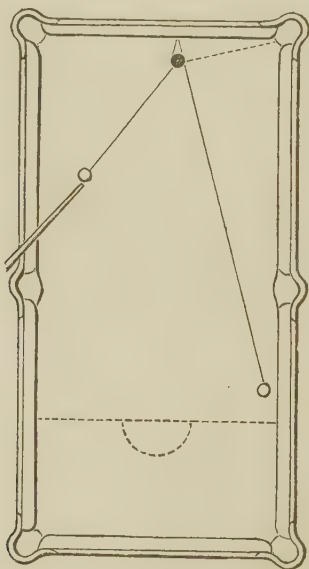
DIAGRAM XXXVIII.

SIDE-STROKE CANONS.

Case 1 is an instance of "side" with a strong Screw—a most scientific stroke. Hit your ball low, with a good draw-back.

Case 2 requires a Screw and good "side": the ball and the cushion must be struck at the same instant; or a very full ball, so as to make the Object-ball "kiss" away from the cushion. In either case your own ball rebounds from the cushion across the table. A good break commonly follows a Canon made from balls in this position.

Note the position shown below.



This Canon requires strong "side" and a sharp blow. The "side" twists your ball sharply up to the top cushion, from which it flies down to the Canon.

DIAGRAM XXXIX.

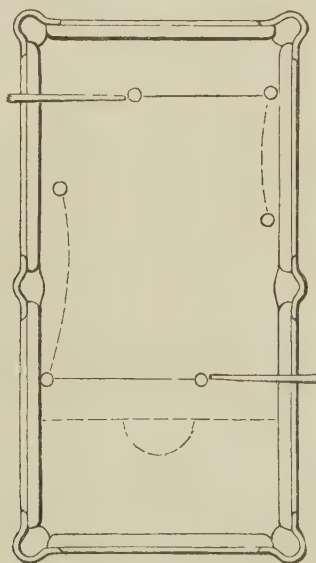
SIDE-STROKE CANONS.

Case 1 is a good instance of gentle “side.” Play high, with an *in-side*.

Case 2 is a Canon from the cushion, with a very narrow angle. Make your “side” slight, and your blow not too strong.

These are examples of numerous Canons; and the player will do well to practise them, by varying the positions of the balls a little with every successive trial. *Case 1* occurs so frequently that every player should be able to make it; but if you strike too full or too hard, you will fail.

See the example in the cut below.



CANONS BY THE KISS.

Here we have two Canons made by the Kiss, which comes by striking your ball on the same side at which you take your sight of the Object-ball. The Stroke must be sharp and sudden, but not too hard.

D I A G R A M X .

SIDE-STROKE CANONS.

In *Case 1* you Canon by a “kiss.” The Object-ball is driven against the top-cushion, and the “side” and screw put on your own ball send it to the side-cushion, whence it rebounds to the other ball.

To make balls kiss you must strike at the same place at which you take your sight on the Object-ball—as already explained. The kiss cannot be shown on paper, but any marker will show you how to make it; and when once you know how, the execution of the stroke is easy enough. The stroke partakes somewhat of the nature of a Follow, and is made with almost a straight Cue.

Case 2. You Canon in this instance by playing with a nearly perpendicular Cue at the ball nearest the cushion, striking it on either side, according as you wish it to curl to the right or the left:—a most elegant stroke, which requires very decisive treatment and considerable practice.

Many curious and useful strokes come off this kiss; but they are incapable of illustration. Oxford Jonathan showed me, some while ago, several curious instances of kiss Canons. In actual play, however, the kiss more frequently occurs by accident than by design; and I am inclined to think few players are so entirely masters of the Cue as to make kisses when they choose. It seems easy enough to make one ball kiss on the other, or to knock a ball off the table. Try it, and perhaps you will find either or both strokes rather difficult. Sometimes, as in the game between *Bowell and Taylor*, the player will succeed in forcing both balls on the cushion; but that style of play, though then successfully adopted by the Manchester man, will be thought by most spectators to be more like skittles than Billiards.

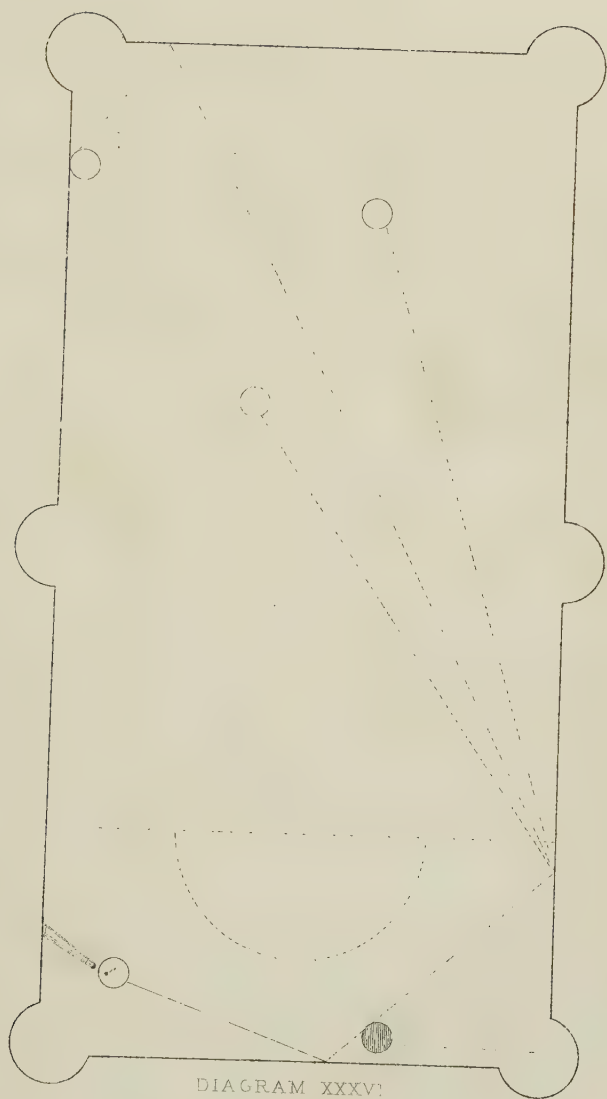


DIAGRAM XXXV.

Side-stroke canons.



DIAGRAM XXXVI

Side-stroke canons.

1. Canon with a strong screw or the corner pocket made.
2. Canon across the table.

DIAGRAM XLI.

SIDE-STROKE CANONS.

Case 1 is a Canon with a "kiss": this is a most brilliant and useful stroke. When the red ball is on the spot, and the white one behind it close to the cushion, the player in hand wishes to make a Canon: strike the ball directly in the centre, and play full at the red; the red will kiss upon the white, and on its rebound from the cushion will meet the Striker's-ball and give you the Canon.

Case 2. If you wish to Canon you must put on a decided *in-side*. If you want to miss the ball, and play at the one farthest from you, put on a strong left-hand side, and aim away from the cushion-ball. This is a good Cramp-stroke.

Case 3 also is a Cramp-stroke. Suppose a red ball left over the pocket, and the white in the way. If the red be not removed, your opponent will be sure to pocket it; what then are you to do? Why, make a strong high *in-side*-stroke, aiming two inches from the white. Of course the same effect will be produced whether you put on right or left "side," according to the position of the balls. The "side" will carry your ball round the white and on to the red when, if you do not make the Hazard, you will at least remove the ball from the pocket. Strokes of this kind are very useful, and comparatively easy to accomplish, when you have acquired sufficient command over your cue to enable you to strike your ball on any part of its surface. Hold your cue firmly, but not too tightly, or you will drive away your ball in a direction other than the one you wished it to take.

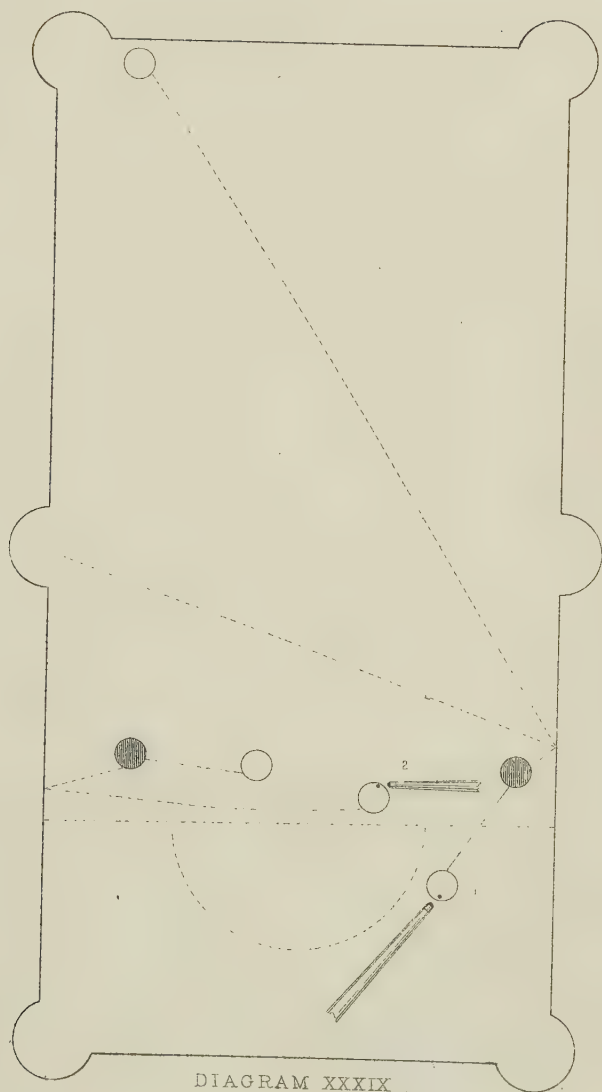
The elder Roberts, whose play latterly has had more force and less delicacy than of old, was great at Side-strokes. It was a real treat to see him, when in an exhibiting vein, make some of the wonderful all-round Canons now seldom attempted.

DIAGRAM XLII.

SIDE-STROKE CANONS.

Canons by Bricole.—These are illustrations of numerous Canons made by playing first at the cushions. Various situations will present themselves when such a mode of play is not only desirable but absolutely necessary. In the instances shown in the Diagram it would have been necessary, in order to make the Canon, to *go*, as it were, *through* the first ball, with a strong following action—a hazardous, inelegant, and uncertain style of play when you lie at a distance from the Object-ball. But if you play Bricole, and so make the Canon, the stroke itself is a pretty one, and you are nearly sure to leave another Hazard on the table. These Canons can be made without Side-stroke; but, generally, they come off better when the “side” is neatly put on—not too hard, but judiciously and firmly; with the Cue well in hand, and your mind thoroughly made up for the accomplishment of the stroke. So much depends on hand and head acting in unison, that I cannot too often insist on the player giving his whole attention to Hazards of doubtful character. They should be practised repeatedly.

The French and American players employ the Bricole more often than we do; but then they play with larger balls upon smaller tables, without pockets, which, renders the Canon the only possible stroke. Many Canons common enough on their pocketless tables are seldom practised by English players, for the simple reason that the Hazards presented are generally easier to make, and give greater variety to the game.



1. Canon and double. 2. Canon from cushion.

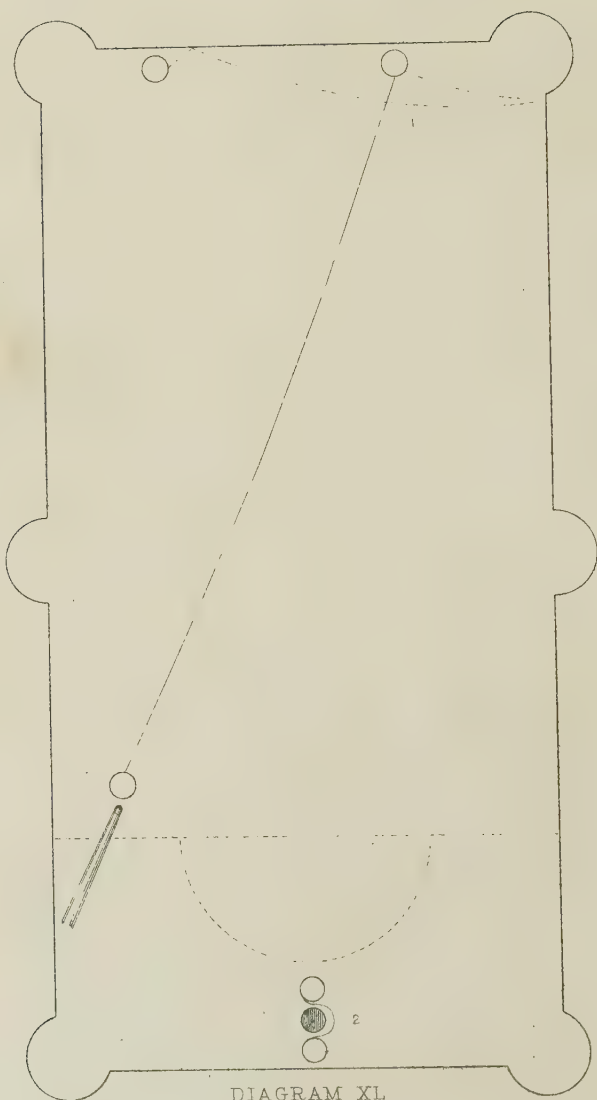


DIAGRAM XL

Side-stroke canons.

1. Canon by a kiss. 2. Canon with the balls close.

DIAGRAM XLIII.

SIDE-STROKE *versus* REGULAR ANGLE.

This Canon shows the distinction between the Side-stroke and the regular angle. The Canon may be made by either plan. The plain angle is shown by the straight lines, and the Side-stroke by the curved ones. I have introduced it, not so much for anything in the Canon itself as for the purpose of illustrating the effect of the Side-stroke. Of course this, as in other cases, is but a representative Canon. The thoughtful student will, after receiving the hint, be able to place the balls in various positions which exhibit similar modifications of the principle; the "side" being put on to suit circumstances, and the strength adapted to the distance the player's-ball has to travel. It was by strokes of this kind that Kentfield obtained his great fame as a Canon-striker. In the work published under his name by Messrs. Thurston there are given various examples of remarkable Canons, but they are mostly derived from the earlier book by Mingaud, a French player of eminence in the earlier part of the present century. Kentfield's Canon play was more forcible than that which is now adopted. Canons made by playing "all round the table" are not so difficult as they appear, for if the first line be true, all the succeeding lines of reflection will be counterparts of it: the six inches of width allowed for every Canon being sufficient to correct the slight deviation from the true angle which arises from the sharpness of the rebound from highly elastic cushions. From the old list-cushions greater certainty of angle, but less swiftness, might be calculated on. Much, however, depends on the judgment of the player.

In his money matches with Taylor, in February, 1877, Joseph Bennett, ex-champion, made some most admirable Side-stroke Canons off two, three, or more cushions—a style of play in which he is indeed a master. It is in the making of long, many-cushioned Canons that the real finesse and science of the game is seen; for by them position is often recovered when apparently lost, and long breaks accomplished from awkward and unpromising openings.

DIAGRAM XLIV.

SIDE-STROKES AND REGULAR ANGLES.

Here again we have Canons that may be made by either Side-stroke or the regular angles of the table. In the first case, the angle is a little sharper than in the last, so that the player must shift his ball to the right or left of the centre baulk-spot, just as he may choose to make the stroke by a full stroke or a "side." Kentfield and Mardon generally played these strokes without much "side"; but in their earlier days they were not in the habit of playing on tables with india-rubber cushions. The present style of cushion, having more spring and elasticity than those which were stuffed with list or cloth, renders the application of the Side-stroke of more importance than in the old times; but perhaps, after all, for certain effects, as for dead Canons in straight lines, the list-cushions were less variable in their results than the fast cushions of modern tables. Kentfield used to say that he preferred the old list cushions. However, it is so pleasant to play on a fine table, with a beautifully smooth cloth and exquisitely elastic cushions of india-rubber, that it would be absurd to advocate the old style.

If you want to see curious specimens of the Canons which surprised and delighted the gilded youths of the Regency at Brighton, the Old Tennis Court in the Haymarket, and the Megatherium Club, get Dufton, Oxford Jonathan, Stammers, or the veteran Roberts to exhibit for an hour or so. They will show you strokes which, though very seldom occurring in actual play, are remarkable for strength and delicacy of execution. And these strokes are not only worth seeing, but worth practising; for who knows when they may not be brought into useful operation?

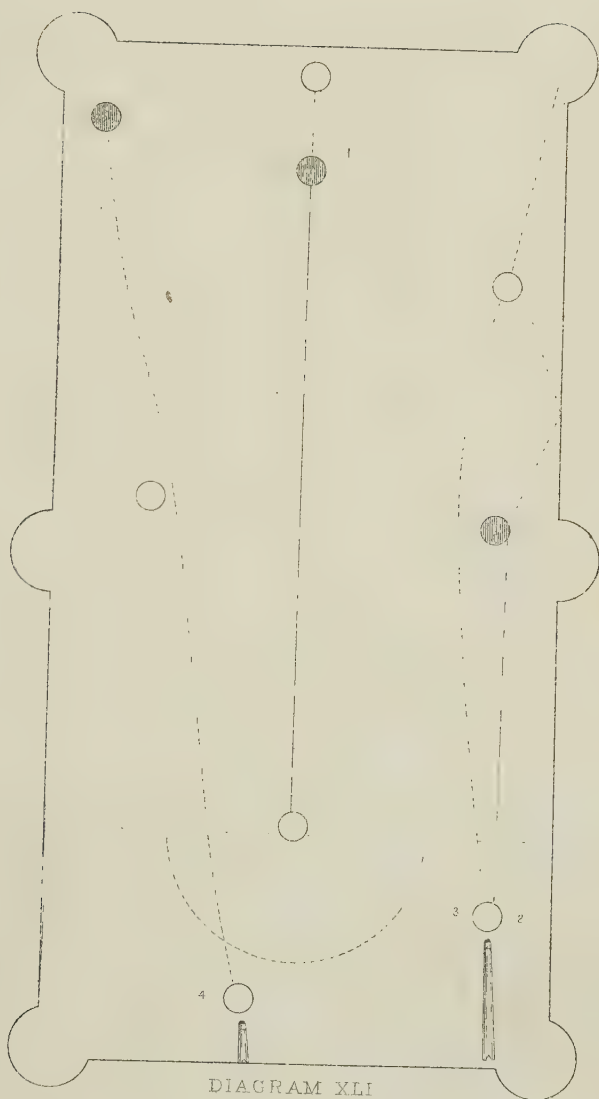
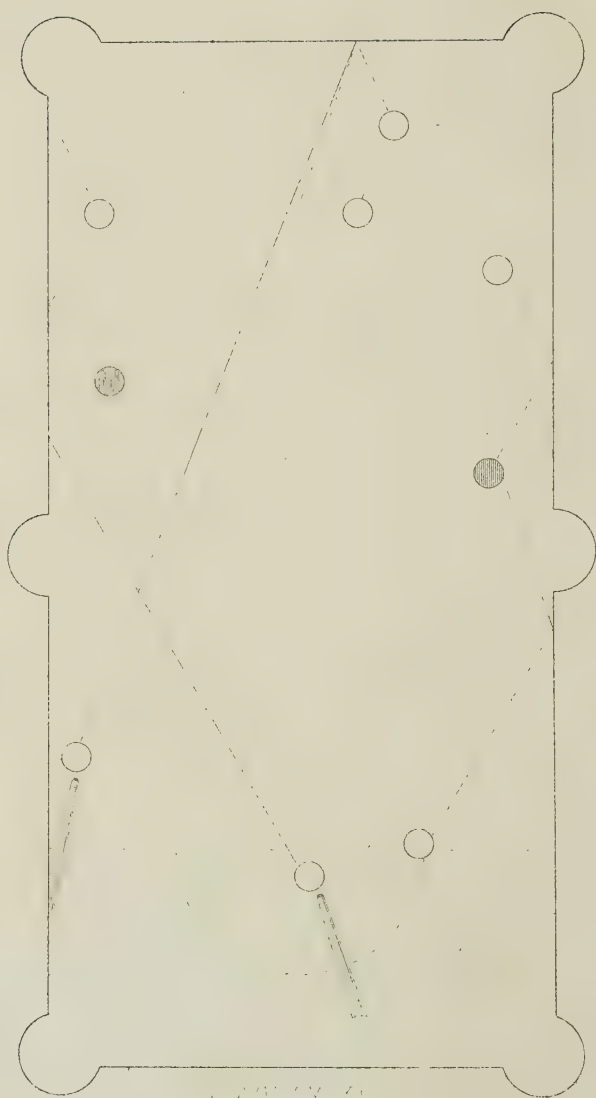


DIAGRAM XLI

1. Canon by a kiss. 2. Side-stroke canon. 3. To strike the distant ball without touching the red. 4. To go round the white for the red hazard.



Canons by bricole.

DIAGRAM XLV.

ILLUSTRATIONS OF THE SIDE-STROKE.

These Canons very admirably illustrate the various effects of the Side-stroke. All the upper range must be played high on your ball; the squared Canon opposite the centre pocket with a half-screw, and all the lower range with a low side-screw, not too hard. Nothing gives you a better notion of the capabilities of the Side-stroke than these Canons. I should therefore advise players to try them one by one, not contenting themselves till they have made them with ease, dexterity, and certainty. It will be well, also, to vary the position of the striking-ball—bringing it nearer to, or farther from, the centre spot on the baulk-line, and marking the place of its rebound from the Object-ball with a piece of chalk. It is only by such means that certainty of execution can be acquired. You will find, however, that the certain Canon, on your own pet table, is by no means to be depended on at an unfamiliar one. Every Billiard-table has its own special characteristics, just as every carriage or every horse has. This remark applies also to Cues. When you are accustomed to the weight, feel, and balance of a Cue, it is sometimes difficult to play in your usual style with a strange instrument. Indeed, I have found even the aspect of a Billiard-room to affect my play for the first half-hour or so. All these little matters must be taken into account by players of susceptible temperament.

The lines of departure after striking the first ball will generally be found to be a little less direct than those shown in the diagram; but for the purpose of illustration they are sufficiently exact. These and other examples are adduced as representative cases merely. Every game will have its own characteristics, as all witnesses of a well-played match will have observed, much, of course, depending on the style and manner of the player. There is, indeed, as much difference between one Billiard-player and another as there is between two actors in the same part.

DIAGRAM XLVI.

CANONS BY DIVISION OR SIDE-STROKE.

These Canons may be made either by "side" or "division of both balls." The first style is the most elegant—the last the most easy. Try both. A full stroke on the Object-ball will send your own ball against the cushion, and cause it to rebound sharply across the table. When "side" is employed for the making of Canons of this kind, the strength must be modified by the player as may be necessary. When the Object-ball is under the opposite cushion, you reverse the side, and place your ball—if it is in hand—farther and farther from the baulk-spot, as the distance below the middle pocket and the Object-ball is increased.

These Diagrams might be increased to almost any extent; for it is well known to every player that scarcely two Canons are absolutely identical with each other. But the *character* of certain Canons is sufficiently well-defined to render further illustration unnecessary. From the Diagrams here given, the judicious student will be able to make for himself any number of variations, each one of which will be found useful in practice. I would advise him to begin with the simple examples, and proceed regularly, till he is able to accomplish the more difficult feats. An hour's practice, two or three times a week, will soon make him player enough to contend in the clubs and public rooms with the general run of visitors; but if he would really excel, he must take lessons of an accomplished adept. I need not mention names; it will be sufficient to say that either of the great players will give lessons that will advance the tyro more materially in a week than any amount of theory, however tersely stated. Most amateurs have as much to unlearn as to learn.

CHAPTER XIII.

CRAMP-STROKES AND TRICK-STROKES.

'Tis one thing to be tempted, Escalus,
 Another thing to fall. * * *

What know the laws,
 That thieves do pass on thieves ? 'Tis very pregnant,
 The jewel that we find we stoop and take it,
 Because we see it : but what we do not see,
 We tread upon, and never think of it.

Measure for Measure.

IT is a common saying with players that there are sixty possible Ten-strokes in every game at Billiards. Perhaps there are ; but the difficulty is that in actual play the balls do not often fall in such a way as to enable the player to make a Ten-stroke once in an evening, much less in a game.

BILLIARD-TABLE TRICKS.

By *Cramp-strokes* I do not mean *Trick-strokes*. Cramp-strokes, properly played, are often of very great utility in redeeming an otherwise lost game, and in turning an unpromising break into a good one. By Cramp-strokes I understand violent screws and twists, pushes, kisses, very strong side-strokes, and almost imperceptible touches, together with many forcing-strokes which are only to be acquired by dint of long practice, and cannot readily be described on paper. *Trick-strokes* are generally acquired by rooks and Billiard-sharps as a means of betting. One of the most common of the Trick-strokes is that known as the *Dip*. The ball is struck on the top, or nearly so, with a well-raised, well-tipped cue ; and, if the stroke is neatly made, the ball rises a little from the table, and, instead of rolling, flies sharply along, and only rolls when it drops. It is with a

stroke of this kind that the Canon is made from one table on to two balls on another table—a stroke which was once considered so wonderful that it was talked of in every club and public room, and hundreds of people went to a well-known tavern to see a young German make it; now, however, that every player of power of Cue can master it, nobody cares anything about it. This stroke I have already referred to. By the *Dip* the sharper makes the well-known betting-stroke of striking a ball between, or rather over, two balls placed less than a ball apart from each other (Diagram XLVII., Case 1).

By a strong Side-stroke “kiss” he makes the *Pool-basket Stroke*, a really clever performance (see Diagram XLVII.). A ball is placed close to the cushion on either side of the middle pocket, and between the two is put the pool-basket or a hat. The player then plays from the opposite side of the table, at a sharp angle, and with a Screw and strong Side-stroke causes his ball to force away the Object-ball, kiss on to the cushion, curve round the basket, and canon on the other ball!

Then there is the sharper’s stroke of placing three balls in a line across the centre of the table, and betting that he will pocket the one over the cushion without touching the centre ball. The bet taken, he puts a hat over the centre ball, and by striking the hat with his ball, knocks the other ball into the pocket!

Again, there is the dirty little catch of placing a ball close over the middle pocket, and betting half-a-crown he will pocket the ball, and a shilling he knocks off the brass—a little arrangement by which the sharper robs the verdant youth who bets with him of eighteenpence; for he *does* pocket his ball, and he does *not* knock off the brass. These and numerous like strokes are practised by men who carry a piece of chalk in their pockets, and are particularly familiar with the Marker. It is scarcely necessary to say that they are men to be avoided.

While on the subject of Trick-strokes and Markers, I may

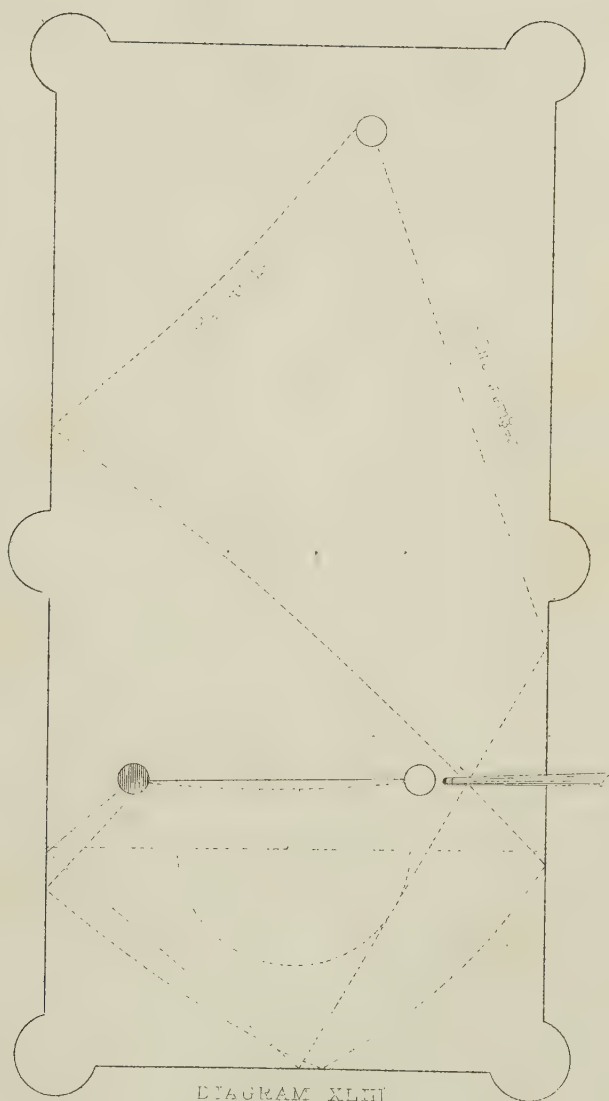


DIAGRAM XLIII

Canon by side-stroke or regular angle.

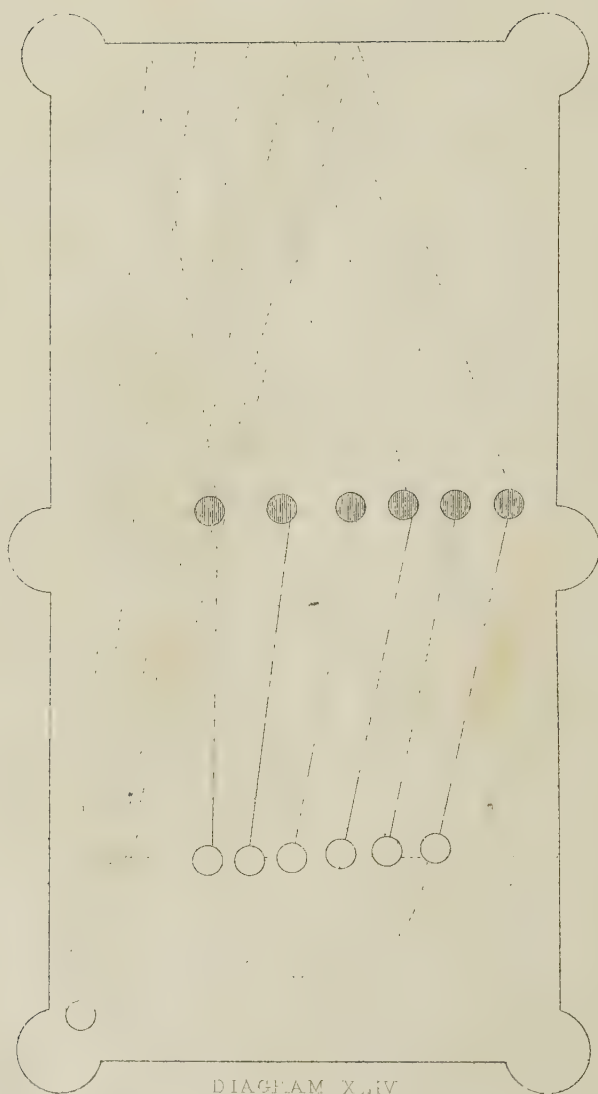


DIAGRAM XLIV

Canons by side-stroke or regular angles—player's ball in baulk.

as well introduce a pleasant and cleverly-written little sketch given to me by the author of "Lost Sir Massingberd." It is entitled

THE MARKER.

I am a Billiard-marker in the Quadrant. If a man can say a bitterer thing than that of another, I shall be obliged to him if he will mention it, as I shall then have a higher opinion of my profession than before. Everybody else seems to be making capital of their experiences, and why should not I? I see a great deal of what is called life up in this second storey, and why should I not describe it? I am sure I have plenty of spare time. I have been here long enough to become unconscious of the roar of foot and wheel that rises from the street below; neither is there anything in the apartment itself to distract my attention much; no literature, save an illustrated edition of Allsopp's advertisements hung all round the walls, and a statement—which I know to be a lie—in seven colours, about the best cigars in London; no pictures, besides a representation of Mr. Kentfield, which I hope, for that gentleman's sake, is not a correct one. He has one or both of his hips out, and is striking a ball in one direction while his eyes are steadily fixed in another. Of furniture, there is an immense oblong table with a white sheet upon it, one rickety chair, high-cushioned forms around the room, a rack for the public Cues, two painted boards for marking at Pool or Billiards, a lucifer-match box over the mantelpiece, and spittoons. The atmosphere is at all times chalky. In the evening, cigars and beer and gas make continually their fresh-and-fresh exhalations, but in the morning their combined aroma is stale. I feel when I first come in as if I were drinking the beer that has been left all night in the glasses, and endeavouring to smoke the scattered ends of the cigars. I sit upon the rickety chair with the rest in my hand, and my head beneath the marking-board—sometimes for hours—waiting for people to come. I arrive about twelve

o'clock, and there is rarely anyone to play before the afternoon. Yes, there is one person—Mr. Crimp. I call him, and everybody calls him, and he calls himself, Major Crimp; but I now exhibit him in plain deal, without that varnish of his own applying. His step is not a careless one; but he whistles a jovial tune as he comes upstairs, until he finds I am alone, when he leaves off at once, ungracefully; first, however, he looks in the cupboard where the wash-stand is kept, remarking “Oh!” regularly every morning, as though he did it by mistake; and, finding nobody there, he proceeds to business.

Mr. Crimp assists me with his own scrupulously clean hands in removing the white cloth, and immediately becomes my pupil. I have taught him several skilful strokes at different times, which his admiration for the science of the game leads him to reward me for, quite munificently. Curiously enough, there is also an understood condition that I should say nothing about this. Later in the day, and when the company has arrived, it often happens that he will get a little money on, and accomplish those feats himself. A certain Winning-hazard in a corner-pocket, which appears particularly simple, I am now instructing him to *miss*—so that his ball may go round all the cushions and perform its original mission at last. It seems a roundabout method enough of accomplishing its object, but it will have its uses for the Major, I have no doubt. His interest in the game extends even to the condition of the table itself. He knows how the elastic sides are affected by a change of weather, and he prefers the right-hand middle pocket, for choice, to play at—it draws. Our lesson commonly lasts about an hour, unless we are interrupted. I have another occasional pupil in young Mr. MacTavish. He learns Billiards as he would languages or dancing; but he will never do much at it. His attitudes, however, are after the very best models; and when he has made a fluke, he can look as if he intended it better than any man—a property, in all situations of life, not a little useful. MacTavish is the pink of fashionable perfection. Between two and four come our

chance customers, who are the most interesting to me, and of a very various sort :—

A couple of brothers who have not met for years, and who are about to part, perhaps for ever—one just returned from Jamaica, and the other on the point of starting for India. They talk of their past adventures as they play—of their future prospects, of their respective sweethearts, of their home (for nobody minds a Billiard-marker)—as though they were quite alone.

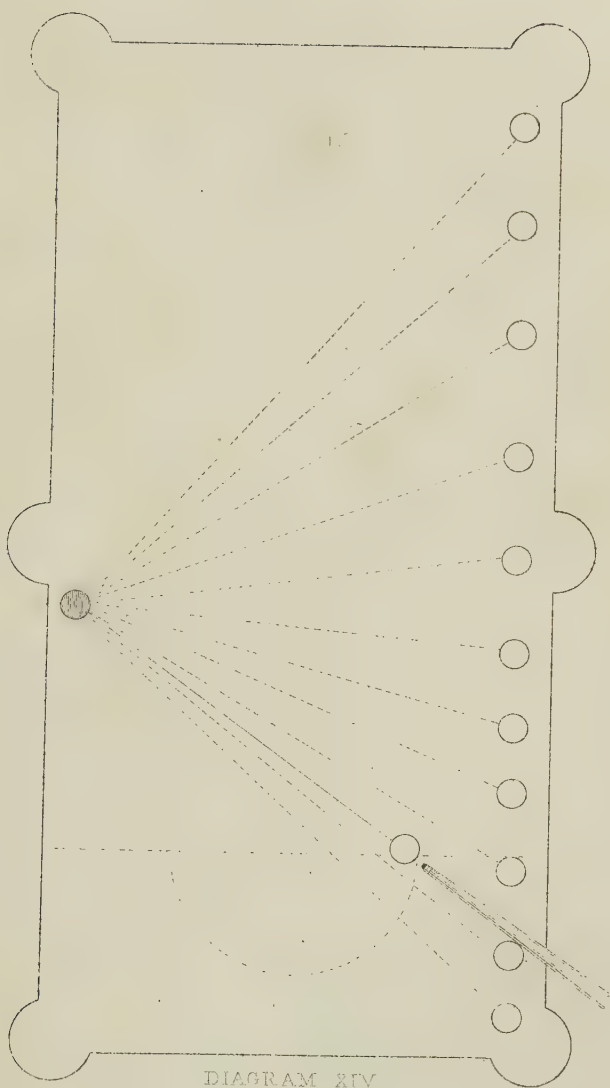
A father with his grown-up son will knock the balls about for half an hour, to see if he retains his ancient skill, dilating all the while on mortgages, on the necessity of a rich wife, and on the young man's allowance, and compressing the Chesterfield Letters into a fifty-game. Now and then comes a parson, who looks into the cupboard, just as Mr. Crimp did, for fear that his diocesan should be in hiding there.

Two University men, who are up in town for a week's lark ; but are supposed (I hear) by sanguine friends to be at college, reading, at that present. Their talk is of the boats, the proctors, the tripos, and of the man who went to the bad.

Sometimes—for I was not born into the world a Billiard-marker—these topics touch me nearly. What does it matter ? I am here ; and, whether through my own bad play, or an unlucky fluke, it is now all one ; my mission is to mark, not moralize.

After four, drop in the Pool-players—five or six habitués and a few strangers : some of them gentlemen, but the majority evident “ legs ”—quiet, resolute-looking fellows, with hard, keen eyes ; abstemious, moral persons, with iron nerves, and perfectly heartless, who live by this particular pastime. They would win the last half-crown of the player before them, although they knew the loss would insure his immediate suicide. They would remark, after he had drowned himself, that he had “ taken to the water.” From the prosecution of this game for eight hours daily, their view of life has been formed ; it is one gigantic Pool to them, wherein every man's

hand is against the other's, and the misfortune of one makes all the rest happy. Each has a little sort of coffin, locked, which holds his particular cue. He looks along this weapon carefully, to make certain of its straightness, rubs the thin end with scouring-paper, and chalks the top with his own private chalk, of which he carries a piece about with him, in his waistcoat-pocket. From the time when I have given out the balls to the last stroke which wins, or divides the Pool, these men maintain an almost unbroken silence. No judge in delivery of a death-doom, no priest in the celebration of religious rites, could be graver or more solemn than they. My "Blue on yellow, brown your player," and "Red on white, yellow in hand," break forth amidst the hush, like minute-guns during a burial at sea; the click of the balls, the whiz when one is forced into a pocket, are the only other sounds. Many of our visitors in the mid-day ask for lunch, which is invariably toasted cheese; but these night-birds, with the exception of a little beer and tobacco-smoke, suffer nothing to pass their lips. Sometimes, amidst these solemn scoundrels there appears a jovial face—a naval man on leave, perhaps, or somebody who is really a little screwed, and creates a disturbance: laughing and singing, putting the best off their play, and endangering the wariest by his mad strokes. Mr. Crimp looks on those occasions as though, being hungry, some one had come between him and his dinner; and I observe his lips to move silently—I do not think in prayer. There is a pretty constant attendant here, a Mr. Scurry, who is, I know, his special aversion. This gentleman comes for no earthly purpose but to amuse himself, and with his spirits always at high-pressure. He makes puns, and uses ready-made ones, about everything connected with the game. He is come, he states on entrance, "to plunge in the quiet pool." "Consider yourself, Major," said he, yesterday, while he held that instrument over Mr. Crimp, "under a rest." "No rest for the guilty" is his quotation, whenever that is called for. He calls the cues that have lost their top-leathers "ex-cues." You can imagine what a range such a man finds



Canons to illustrate the effect of the Side-stroke.

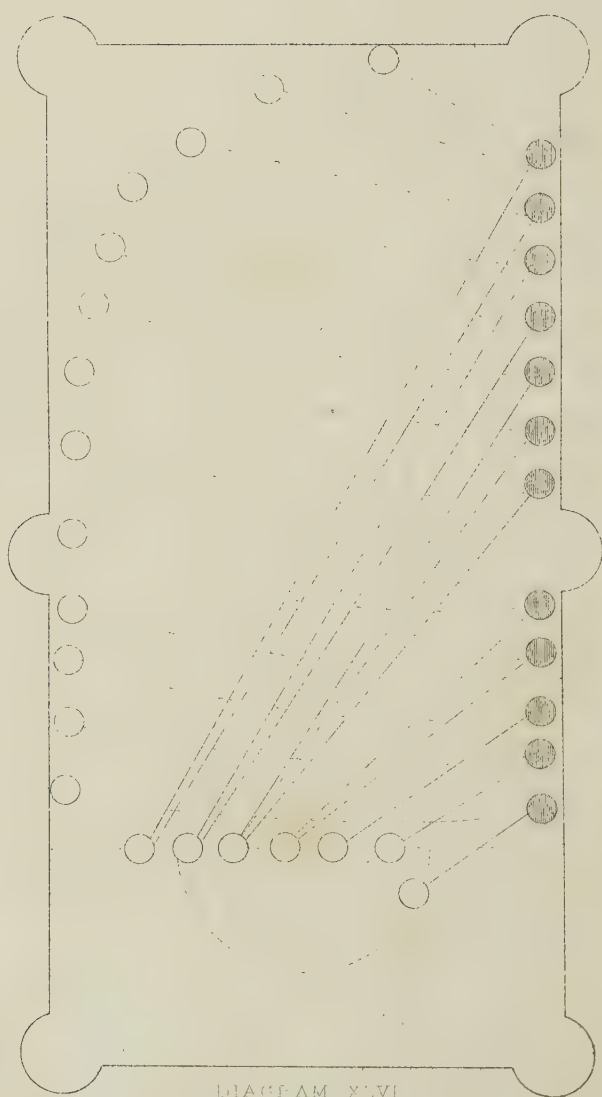


DIAGRAM X.VI

Canons by full strokes for the regular angles and variations of "Side" for the upper range.

in "stars" and "lives"; how the church and army are each laid under contribution for his remarks on "canons"; how "misses" and "kisses" are remarked upon. If the red ball is kissed, he remarks, on each occasion, "No wonder she blushes!" And all this waggishness of his is the more creditable, inasmuch as he might just as well whisper it into one of the pockets as impart it to his company with any hope whatever of appreciation. He does not want that; it is merely that he has an exuberance of merriment, and must let it off somehow: which is to the others generally an awful crime, and beyond their experience. Mr. Scurry gives me a shilling now and then, as do many of the earlier visitors. I have also my rewards from Mr. Crimp; and I am not, besides, ill-paid. It is not of the hardships of my profession that I have to complain (though I am up always until three in the morning, with the thermometer for the last six hours at about eighty) so much as of its unsocial character: nobody trusts me; nobody interests himself in me in the least, or considers me as anything beyond a peripatetic convenience for getting at your ball when it is out of reach. Nobody ever gets familiar with me, except Mr. Crimp, and I am the dumb witness, daily, of innumerable frauds!

I know the real skill of every player to a hair, and how much he conceals of it. I think I may say, from long habit of observation, that I know the characters of nine-tenths of the men who enter this room; and if I do, some of them are exceedingly bad characters. The calm dead hand at a Hazard, whom nothing disturbs from his aim; the man who plays for a stroke only when it is a certainty, preferring his own safety to his enemy's danger; the hard hitter, from whom no player is secure; the man who is always calling his own strokes flukes; the man who is always calling other people's by that derogatory name; and the poor fellow who is for ever under the cushion. My world, which is not a small one, is mapped out for me, with all its different species of men, upon this table; for I stand apart, and mark many things besides the score!

CRAMP-STROKES.

The *Cramp-strokes* that are really useful should be practised by all players ; as who knows when he may not want them ? They are like the bank-notes carried in the most secret pocket of your *porte-monnaie*—not intended for every-day use, and only to be brought out when there comes a real necessity for employing them.

A good Ten-stroke is shown in Diagram XLVIII. The red ball is doubled into the middle pocket, while you canon on the white and roll into the corner after it. This requires a little twist and “side,” and is one of the Ten-strokes most frequently presented. As it can be made from any corner of the table, you have four Ten-strokes out of the sixty. The Middle-pocket Stroke (shown in a previous chapter) gives you two more, and the Stroke 2, Diagram XLIX., four more. This last stroke is easy enough after you have once acquired facility in pocketing the red in the corner. You strike your ball high on the *in-side*, pocket the red, fly down to the cushion in one or other of the lines marked, make the Canon on the ball over the middle pocket, and run your ball in after it. When the balls are close together without *quite* touching, this stroke is by no means difficult ; but if you do not strike your ball almost on the top, you will fail to pocket the red, and make your own ball travel swiftly enough to go round the table.

A very good stroke is the Wide Screw Canon shown in Diagram L. This may be made with a slow twist, either from the baulk or from the extremity of the baulk-line. Of course it is easier from the last position. In the diagram the balls are pretty close together, but a little practice will enable you to make the Canon with more than half the width of the table between them.

Another pretty Canon is that shown in Diagram LI. Both balls hug the cushion, and you are playing from the baulk, or near to it. What you do is to strike cushion and ball at

the same moment with a sharp *in-side*. This will cause your ball to fly across the table and canon ; or you may strike the ball full, which causes the two to “kiss,” and forces your ball across the table. This stroke may be made in a variety of ways, and from many positions ; but one example is as good as a thousand, when the pupil has his eyes open and his head clear.

A good Eight-stroke is shown in Diagram LII., fig. 1. The red ball touches the cushion with your own just in front of it, and a white ball over the pocket. You push, not strike, your ball, and by this means force the red into the pocket, make the Canon, and hole your own ball. A decided *push*, slow but rather high, on the *out-side* is necessary ; but the stroke requires practice and nerve, for if you strike by ever so slight a *blow* you will fail. This is a famous stroke in Pool or Pyramids, and seldom fails when once acquired. Or, by a gentle push on the *in-side*, you may make the Losing Hazard. Distance from the pocket is no great matter, provided the two balls are close together, and the Object-ball touch the cushion. A similar stroke may be made at either corner.

The last-mentioned stroke is a modification of one which often occurs, when the Object-ball is close to the cushion and your ball is in hand. You play full at it, kiss, and come back in almost a straight line to your starting-point. I recollect winning a game of a noted professional by this stroke. The red ball was close to the top-cushion, and his ball nearly opposite it under the Baulk-cushion, while I was in Baulk. I knew the stroke would come off all right if the ball were properly hit ; and as I was playing an uphill game, everything depended on my scoring. I could not play at the white, as I was in hand ; so I took my cue firmly in my grasp, and with sudden force struck at the red. The two balls kissed, when back rolled mine, and made the Canon. A good opening break presented itself, and I won the game !

Another Cramp-stroke is shown at fig. 2, Diagram LII. This is a stroke that often presents itself on one or other of the cushions. What you have to do is to canon and pocket

your own ball, or to canon and pocket the white, or to canon and pocket both balls. This is done by a high, sharp, sudden *in-side-stroke*, causing the red to fly towards the centre of the table, and your own ball to hug the cushion to the Canon,



POSITION FOR A BACK HAZARD.

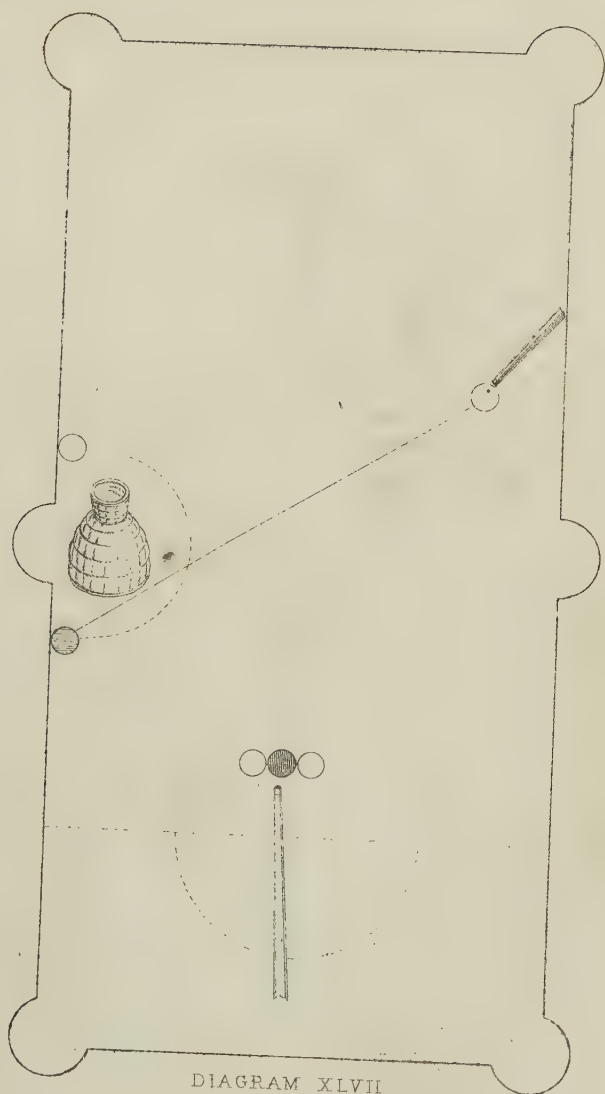
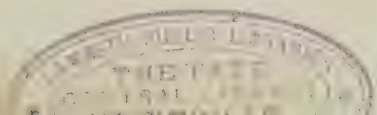
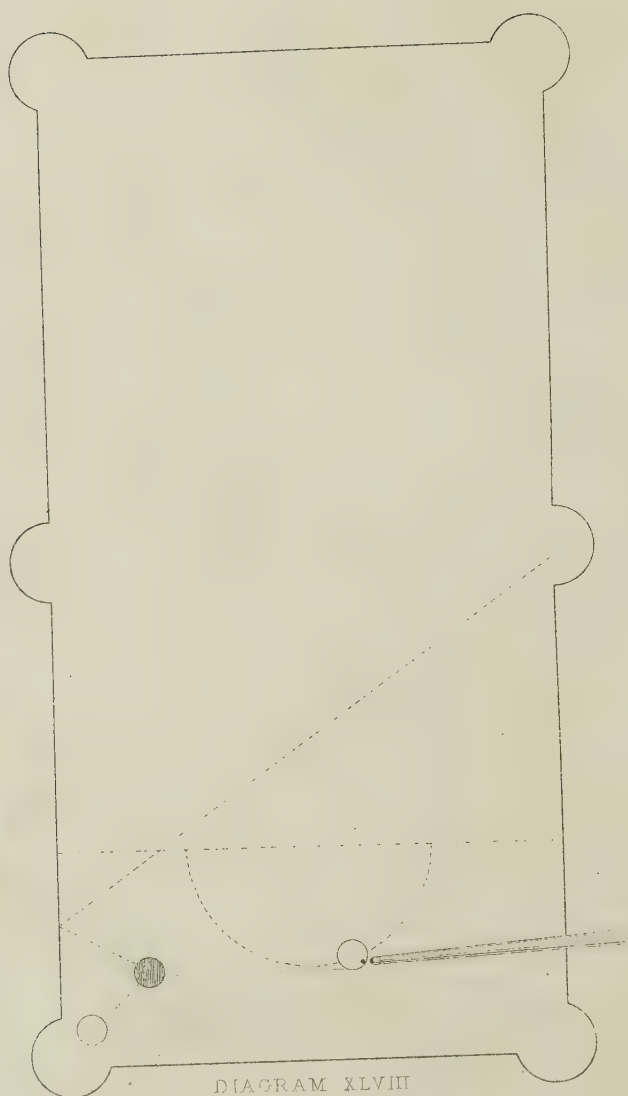


DIAGRAM XLVII

Trick Strokes.

1. The three balls close together. 2. The Pool basket stroke. The direction of the cue shows the position of the player.





Ten stroke.

when both will roll together to the pocket. In Pool many a player makes this stroke without intending it. By striking the *in-side* of the Object-ball, and putting on a strong Side-stroke, your ball hugs the cushion all the way; but if you “kiss” against the Object-ball and cushion together, both balls will fly towards the centre. This stroke, the well-known “run through,” should be practised.

A very favourite Ten-stroke (Diagram LIII.) is made by placing the red over the middle pocket, and the white over the end pocket. You then play from Baulk at the red with a low and decided *in-side*, pocket the red, canon, and follow into the pocket after the white. This Ten-stroke may be also made on either side; so that, out of the proverbial sixty, I think I have described about a third. The persevering amateur will make for himself such modifications of the strokes mentioned as will give him another score.

This last stroke is sometimes made the medium of a wager. The clever fellow who offers it stipulates that he may have two cues. He places one on the table with its point towards the end pocket, plays with the other, and pockets the red in the middle. His ball then rolls forward, catches the cue, and follows the other white into the pocket. A first-rate player can, however, make this Ten-stroke without the aid of a second cue. I once knew a Mr. Chad, an Oxford man, who went wrong and took to Billiards—I won’t say Billiard-sharpping—as a calling. He could make this and many other trick strokes with almost unerring certainty. Any good-tempered marker will show you almost any number of trick and cramp strokes; generally speaking they are useless in play, though they are certainly worth knowing—and practising occasionally.

CHAPTER XIV.

GOSSIP FOR BEGINNERS.

He has half the deed done
Who has made a beginning.

SMART'S HORACE, Book i., Epistle 2.

THERE are two ways of learning Billiards. One—and that, certainly, the more common—by dint of much play with all manner of opponents, and considerable loss of cash and temper; the other, by careful practice under the guidance of a clever and patient instructor. The young player usually takes his early lessons in public rooms, by gas-light, often late at night, upon tables of varying goodness or badness, and with cues and balls of indifferent value as efficient implements of play. If he really have any aptitude for the game, he soon becomes familiar with ordinary Hazards and Canons, and inevitably attains dexterity in some two or three apparently difficult strokes—such, for instance, as drawing back his ball with a strong twist, making his ball follow for a narrow Canon, or running a jenny into a top corner pocket. In a few months, possibly, he becomes a fair average player, and there he stops. Having begun badly, he goes on as he began, and seldom or never has patience to unlearn what he has learned, and begin again in a scientific manner. Others go a step or two farther, and really become players; but the large majority never acquire the dexterity of hand and accuracy of eye necessary for a fine game. Indeed, it may be said of many that, try as hard as they may, they never thoroughly conquer the alphabet of Billiards.

IN A PRIVATE ROOM.

Watching two expert players, Billiards seems to be very easy; but the beginner discovers, at his very first essay, that

it is by no means so simple an affair as it looks. To strike a ball in a straight line from end to end of the table is really one of the initial troubles of the young player; and, without he be taught, or discover for himself, the "how" and the "why" of each stroke, he will always be an uncertain player.

Now, the true way to overcome these difficulties is to begin practice in a private room under the direction of an efficient player. I do not say you need to take lessons of a professor at half-a-guinea a time, though that, after all, is the best method, but begin play with a friend who understands what he is about. Private-room practice enables you to play with the same cue and the same balls upon the same table for any period you desire. About an hour a day for three or four days a week will be sufficient. Begin by practising Winning Hazards. Place a ball over one of the pockets within the baulk, and try to hole it from a little distance. As you become familiar with the stroke and make the Hazard with ease, increase the distance between the balls, and from a perfectly straight line gradually slant the line, and increase the width of the angle.

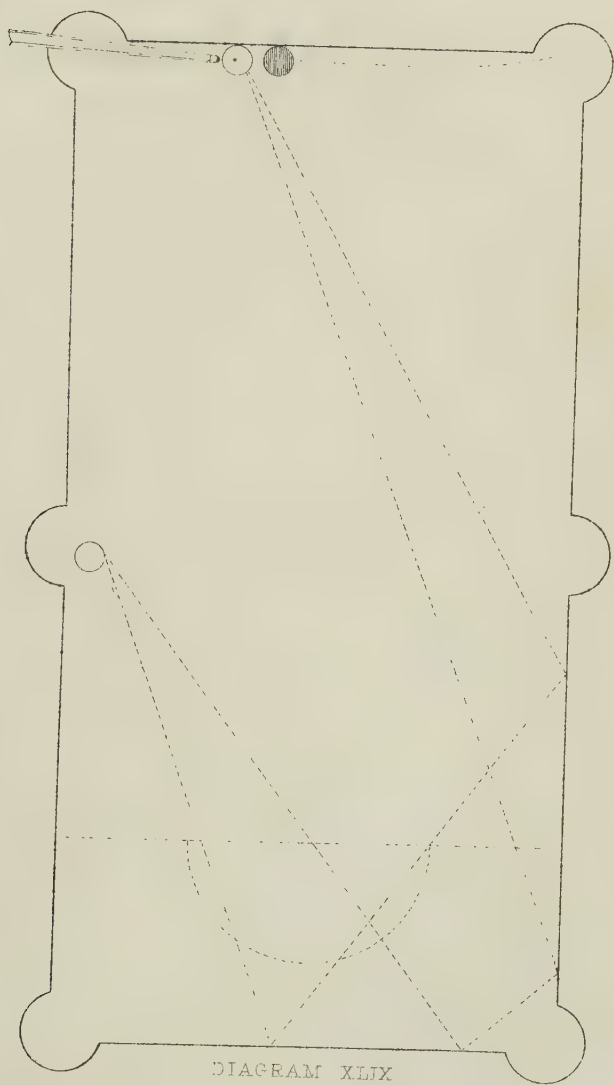
You will soon perceive that, in whatever position the balls may be, it is possible to make a Winning Hazard, and to convert a slanting line of direction into one straight for the pocket. This you do by striking the Object-ball on one or the other side so as to send it full towards the pocket—in fact, Dividing the Object-ball. And that, too, without putting "side" upon the playing ball. I am anxious, as far as I can, to avoid using the scientific slang of the Billiard-table; but, to make this matter plain, it is necessary to say something more. In proportion as the contact of the balls is more or less full, so will the reflection of the stroke be more or less in the direction of the original line of incidence. The force of the blow with the cue must be proportional to the distance the ball has to travel. It should never be too great, for hard hitting gets you into a bad habit which it is not easy to get out of.

The only difference between a Canon and a Losing Hazard

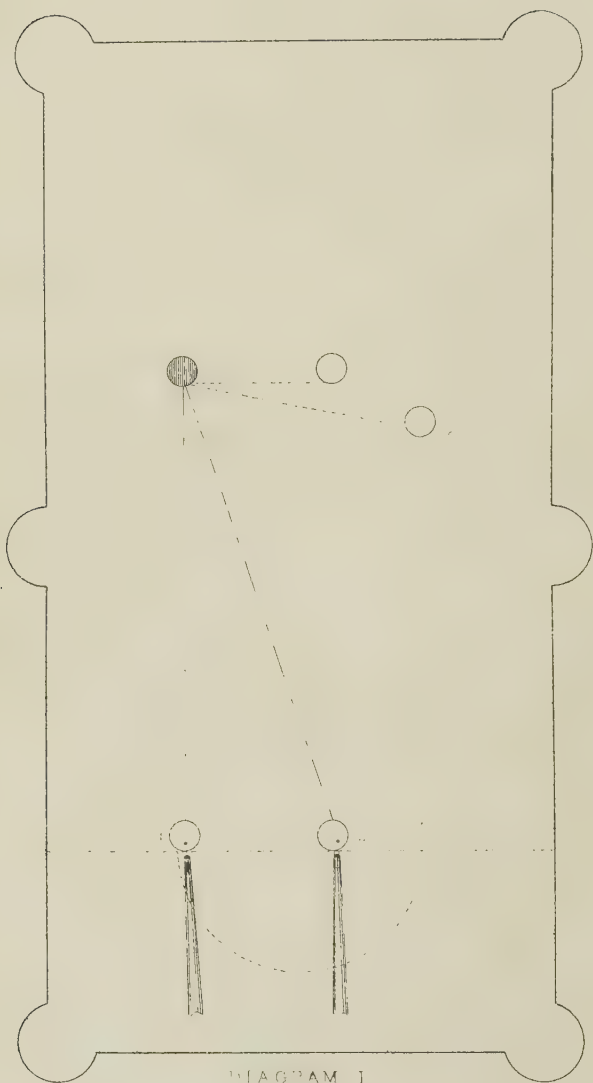
is that the third ball stands in the place of the pocket. But the Canon is wider than the pocket, and therefore somewhat easier of execution. In making a Losing Hazard a very slight deviation from the proper line of direction will cause you to miss the pocket, but the merest touch or contact of the balls will be sufficient to secure the Canon; and the saying is that there is always a Canon to be made when three balls are on the table.

I am desirous of divesting the minds of young players of the notion that there is any mystery about Billiards. Like everything else, it must be thoroughly learned by those who would excel in its practice. There is no more difficulty in learning Billiards than there is in learning Greek, music, or carpentry; but then we know how many are content to remain mere smatterers in classics and simple amateurs in carpentry. There is something pleasant, though, in ever such a slight knowledge as will enable us to make a box, rattle off a tune on the piano, or gather the meaning of a Greek sentence. Such pleasure is experienced by the ordinary Billiard-player; and for mere amusement's sake but slight dexterity of hand and education of eye are necessary.

All these are to be acquired very readily in a private room; and in a little while, with a little practice, the beginner may boldly take his place at the public table and play Pool or Billiards with ease and enjoyment. All the strokes necessary in Billiards—the Screw, the Drag, the Follow, the Stop, the Side-stroke—will be acquired by the plan I recommend; and acquired, too, in such a manner and with such certainty as will give the player confidence in his powers. Hands, eyes, and will must work in unison with each other: without you feel confident that you can make the stroke intended you will never make it except by accident. In good play there are few of those accidents, those strokes of luck, called Flukes. With indifferent players they are common enough; because, playing for nothing, they hit the balls hard and must occasionally make Hazards and Canons. The true player, on the contrary, always has an object to play for, which if he fail to



Ten stroke



1. Canon without touching the cushion. 2. The same with a hard screw.

accomplish, leaves the balls without a score. But then he has the satisfaction of knowing that he really *did* play for something, and his very failure is a lesson—for failure is the parent of success.

AT A CLUB.

More games are lost by hard hitting than from any other cause. I think I have said that before—once or twice. But I was very much impressed with the truth of the saying when I watched a game, one evening, between the Honourable Mr. Green and the well-known Colonel Kyte. Mr. Green is what is called a “brilliant” player. Look at him handle his cue; see how he points it knowingly at the ball, steadying its place in the Baulk as though the making of the easy Winning Hazard depended absolutely upon its correct position; watch him when he gives a sudden twist and succeeds in a rather difficult Canon; and note with what aplomb he executes that long shot in the left-hand top pocket. Oh, he is a brilliant player, indeed! Compared to him, the Colonel is a mere novice—awkward, slow, methodical, and so provokingly cool—and yet, strange to say, the Colonel wins the game; and not only that game, but several other games, though all along the brilliant player seems to have the best of it. Strange, is it not?

If we look for a reason for Mr. Green’s non-success, we shall not have far to seek. The young gentleman is *too* brilliant—a common fault with young gentlemen, both at clubs and in private rooms. Every looker-on in the room—and there are a good many lounging about on velvet-covered *fauteuils* and leaning against the mantelpiece, smoking cigarettes—sees at once that the Colonel is the worse player; but “he is safe, sir, safe.” *He* never makes experiments with difficult Hazards and double strokes when an easy Canon is accomplishable. He never flourishes his cue or looks fiercely at the position of the balls, but goes to work in the steady, old-fashioned style that wins games—and half-

crowns. The secret of his play is to be found in his knowledge of the strength of every stroke he makes. He aims steadily at the ball, and though he seldom makes a break of more than eight or ten, he never by any chance leaves a particularly inviting opening for his opponent. Mr. Green, on the contrary, dashes at the balls, and, when he succeeds, succeeds brilliantly. Ah ! but those wonderful Hazards are but pitfalls for the gallant young amateur. He has much to learn ; and an hour's practice every day for a week under the superintendence of a clever marker would teach him more than he can acquire by six months of miscellaneous play with the Colonel.

I grant that the making of showy Hazards and Canons is very fascinating. But they seldom win games. How few, even fair average players, know anything about the proper strength with which to play a ball. Say there is an easy Winning Hazard in the right-hand middle pocket. Green makes it, certainly, but where is the Object-ball after the stroke is made ? Why, under the top cushion, or in Baulk. But see how Kyte manipulates the stroke. He employs just a little less than ordinary strength, and drops his ball quietly into the pocket, while the Object-ball travels up to the top cushion, and comes lazily back into very much the same position for another Hazard, and this little stroke—so plain and so simple—may be repeated again and again. Precisely as the Spot-stroke is made by a succession of Winning Hazards, so this may be made by a series of easy losers. Regulated strength is the secret.

And here, by way of lesson to young players, let me say again what I mean by regulated strengths. The unit, or minimum strength, is that which will cause a ball struck from the Baulk to the top cushion to return about halfway down the table. The ordinary strength will make a ball, similarly struck, come back to the bottom cushion and rebound just beyond the Baulk-line. The elbow stroke is sufficient to send a ball twice up the table from Baulk ; the hard stroke will cause the ball to strike the top cushion twice, and then re-

bound into Baulk ; and the shoulder stroke is one hard enough to make the ball hit four or five cushions, or rebound thrice from the top cushion. Inexperienced players commonly employ the hard stroke or the shoulder stroke, and those are just the strokes that are most seldom required. Flukes come from such strokes ; but who can depend upon flukes ?

Watch the players who have taken the vacant table. Their style is regular and easy : no violent hitting, no fancy Hazards, no all-round Canons, no tremendous twists. It is not a showy game, and does not strike you as being particularly well played ; but then you notice that four fifties are over within the hour, and breakes of ten or fifteen are of no uncommon occurrence. And a man, let me observe, who can make from ten to twenty in a break, by fair Hazards and Canons, is not a player to be despised. Of course he cannot rival a professor ; but then he does not want to. It is pleasant to dance, or to sing, or to ride ; but we cannot all be Vokeses, or Reeves, or Frank Butlers : why, then, should we grieve if we cannot play an even match with Cook, Roberts, Shorter, or Bennett ?

Play in clubs, generally, is not really good play, though among club men there are numbers of good players. As in public rooms, so in clubs : there is plenty—too much—of careless, *dilettante*, motiveless play—mere knocking about the balls without knowledge ; which practice never yet made a thorough player, though, as in the case of my young friend Green, it gives confidence, which is one of the principal elements of success.

There is less betting in the clubs than there used to be. I remember when you hardly ever saw a game at the Megatherium without half a score of sovereigns depending on it ; now it is rare to see as many half-crowns wagered. This may not be true of all the clubs, but it certainly is with the club I ordinarily visit.

A Pool is called, and half-a-dozen players come up to the table, cue in hand. While the marker is giving out the balls I notice that some of the cues laid on the table are very

grand ones, ivory-tipped, and inlaid with curious woods. I take my ancient bit of ash, with its well-leathered top and slightly-flattened butt, and do as well as the best of them. I do not believe in Furniture Cues. They are all very well in their way; but for steady, regular play, give me a plain, evenly-weighted cue with a tip not too round nor too flat, not too fine nor too broad; just the proper height,—so that it may stand easily under the chin,—and so balanced that you have perfect command over it in any position of the balls. With such a cue, and with judgment and skill to wield it, a man may take his dozen lives or so, and divide often enough to make the Pool agreeable.

To be sure, there is a good deal of talking, and laughing, and chaffing, as the game goes on, and no end of smoking; but then nobody objects to that; and certainly there is some atrocious bad play, which is not objected to either—particularly by those who win. But there is also some very good play, with the Hazards made cleanly and neatly, and the balls left safely after the stroke. There is no success at Pool for mere Hazard-strikers; you must know when your ball will stop if you would become a fair average player, and that you can never do without practice. Again I say—this to young players, for old ones are too obstinate to be taught—take a little lesson now and then of a better man than yourself, and do not be above taking a hint from a worse one.

BITS OF ADVICE.

In playing the regular game of Billiards, it is bad policy to pocket the white, except when you want to keep the Baulk or finish the game, as you have only one ball left to play at.

Keep your cue well chalked.

When you make a Winning Hazard, either at Pool or Billiards, play sufficiently hard to bring your ball away from the pocket in case you fail.

Measure the distance with your eye between your ball and

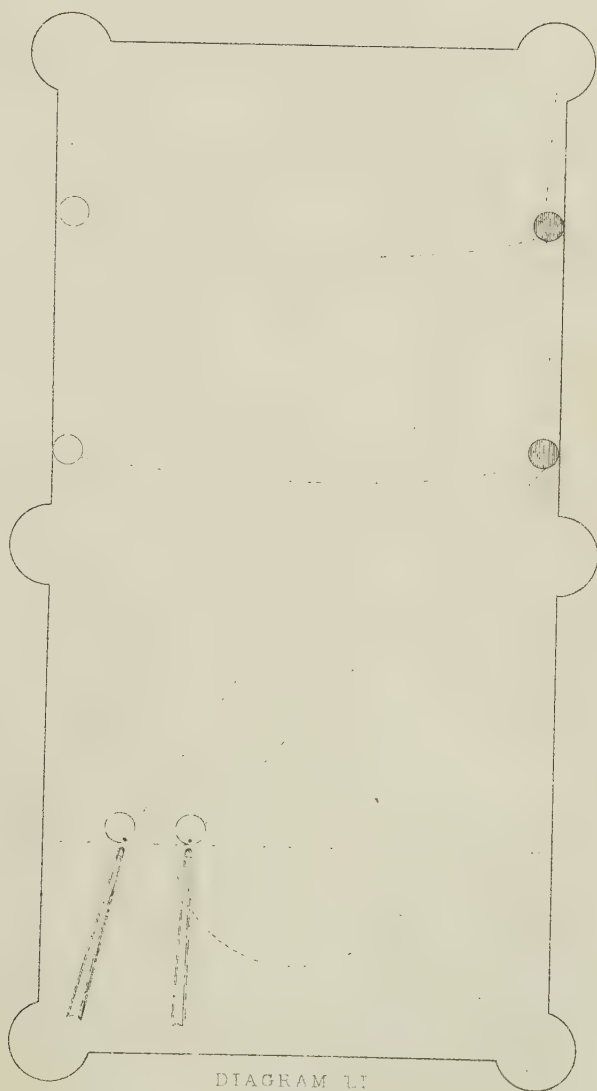


DIAGRAM LI

Cramp Strokes.
*Canons across the table similar to those shown in
 Diagram XLVI.*

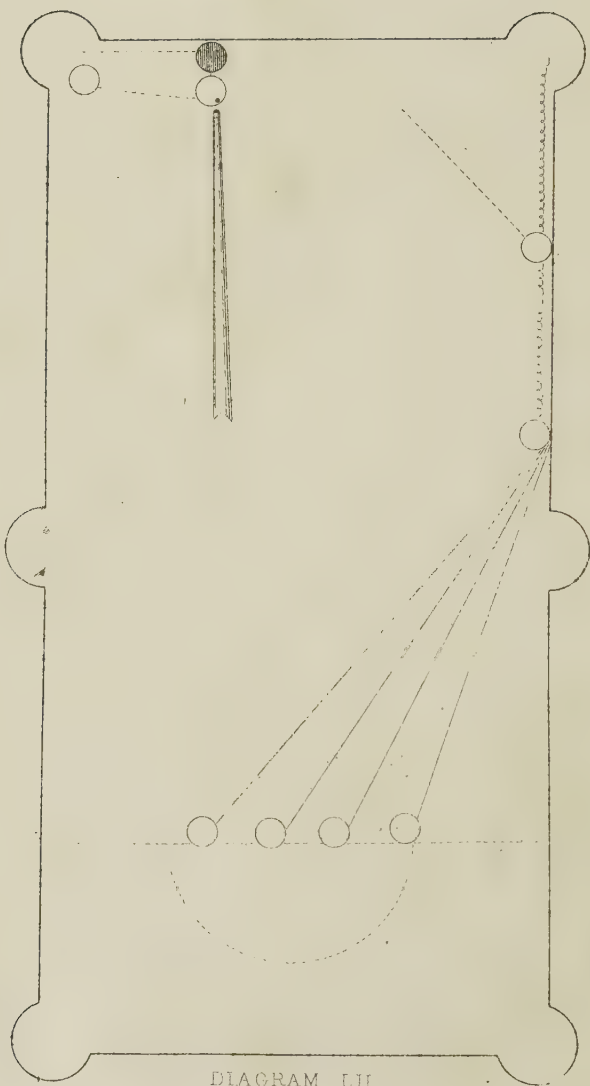


DIAGRAM LII

Cramp Strokes.

1. *Canon and pocket the red and your own ball—an eight stroke.*
2. *Canon and pocket.*

the pocket, and put on "side" or divide the Object-ball sufficiently to accomplish the stroke before you.

Make sure of your Hazard or Canon, in preference to trying risky experiments.

Safety is the grand thing to aim at in Pool. The good player attempts few doubtful Hazards, and never "goes in for luck" while there is anything else to play for.

Keep your cue well in hand, and beware of raising it too high.

It is a good plan, in "smashing" at the Pyramid, to take the cue *underhand*, and drive full at the foremost ball. This, I need not tell you, is very risky.

Do not use Side when plain hitting will make the Canon or Hazard equally well. Jewels are not usually worn with morning costume.

Before you play on a strange table, try the cushions and the balance of the balls, look well to the top of your cue, and see that it is fast and *dry*. I remember a noted sharper winning a game of a well-known statesman by a very dirty but, unfortunately, common expedient. He placed his wet finger on the *tip* of his opponent's cue when it lay for an instant against the side of the table! The noble Viscount failed in his next stroke, and the sharper, having the advantage, won the game!

When you get the "Spot-stroke" make all you can off it, without reference to what your opponent may do when it comes to his turn to play.

Hard hitting may give you luck, but it seldom wins a game against judgment and care.

It is not good policy to vary the strength of your play too often; regularity in strength and good calculation are among the grand secrets of successful Billiards.

Never dispute with the marker, but accept his decision as final; and if you discover him "playing tricks with the score," or betting on the game, mark for yourself.

Keep the balls well before you, and make your stroke in such a way as to leave another Hazard after you have pocketed a ball or made a Canon.

When you are ahead of your opponent, and the red is safe, and he in hand, give a Miss in Baulk : a judicious Miss often saves a game.

Do not disturb the red when it lies under the cushion, and you can make a Hazard off the white. In like manner, when your opponent is comfortably laid-up under the cushion, leave him there and play at the red.

The Side-stroke enlarges the pocket for the Losing Hazard, and not for the Winning Hazard.

Practise in your leisure hours, but never play when your mind is distracted with business or "affairs of state."

Make the most of every break, and use the rest as seldom as may be.

Play coolly and discreetly, and do not be tempted to venture upon doubtful Hazards when an easy Canon is before you.

An open game is generally more successful than a cramped and cautious one.

Always strike the ball with an object : failure is the parent of success.

Good execution cannot be attained without a thorough knowledge of Strengths.

Do not bet with strangers, or accept offers from clever fellows to "play for just half-a-crown to begin with."

Beware of the man who wants to show you a few fancy strokes, and carries a bit of chalk in his pocket !

Do not play for high stakes unless you can afford to lose without grumbling.

Keep your temper !

In the foregoing chapters we have the Theory of Billiards as now played by Englishmen all over the world. Diagrams might be multiplied indefinitely without exhausting the number of strokes which occur in Billiards. Enough has been said, however, to prove the game to be capable of infinite variety, and no small amount of real scientific knowledge. Perhaps it may be asked, What comes of all this ? It may be rather begging the question, perhaps, to apply *Cui*

bono to all sorts of amusements: but can we get on without them? And if our amusements are at once amusing and improving, why, then we have really a reason for their indulgence. Who can watch the play of Cook, Roberts, Taylor, Stanley, or the Bennetts, and not admire the skill with which they make Canon after Canon, or execute the Spot-stroke fifty times consecutively? In the American Handicap, played in the saloon of Messrs. Turner and Price, Strand, in April, 1876—a game in which every player engages every other player—there were made, by the Champion, breaks of 108, 118, 122, 145, 193, and 226, in which were severally 29, 30, 39, 41, 54, and 63 Spot-hazards. Each of the other players made grand innings. Frederick Bennett's 232 in his game with Timbrell consisted of alternate losing and winning Hazards, and ended with 47 Spot-strokes. Richards, the second man in the handicap, made, among other fine breaks, 112 and 114, the latter with 36 Spot-hazards. Stanley, who played with something less than his usual brilliancy, made 149, with 48 spots; 111, with 25 spots; and 112, with 35 spots. Taylor in his games made 180 and 138, though he, too, was playing below his usual strength. Kilkenny, the Yorkshire champion, played breaks of 114 with 35 spots, and 134 with 38 spots. All this shows what may be accomplished by intelligent practice. There is no need to despair, however, if you fail to rival these Billiard athletes. You, my young friend, did not commence before you could spell; nor is it necessary that you should practise half a dozen hours at a single stroke. If you learn to play a fairly good game, so as to be able to hold your own in the club or the public room, you will have done all that need be desired. Cook, the champion, has been playing Billiards pretty well all his life, and he stands deservedly at the top of his profession. His style is unique. Like Feltoe's Spécialité Sherry, it is first class, and suits every taste. In his hands, Billiards is a really scientific recreation; and to see him play a match against Roberts, Taylor, or Stanley, is as pleasant as witnessing a good play thoroughly well acted.

CHAPTER XV.

THE GAMES AND THEIR RULES.

Now to your games these altered rules apply ;
 No merit theirs but pure simplicity.—WHITEHEAD.

THE Games most commonly played in England are Billiards, Pool, and Pyramid. Foreign games have been occasionally introduced, and for a while have been popular ; various adaptations of Pool have been received with more or less favour ; and, from time to time, the so-called American and Russian games have had their little run of success ; but after the *éclat* of novelty has worn off, players have invariably gone back to Billiards proper. .

Originally Billiards was played with two white balls ; twelve or twenty points being made from Winning Hazards only. This is now known as the *White Winning Game*. To it succeeded a game equally simple and monotonous, the *White Losing Game*, in which the score was made by Losing Hazards only. It was played twelve, fifteen, or twenty points up, each Hazard counting for one. Some happy genius united the two games, made each Hazard count two points, enacted certain penalties for misses and foul strokes, and called it the *Winning and Losing Hazard Game*. Then probably some travelled player brought the Canon game from France—where it is universal, and where it is now the popular *Billard* of the *Cafés*—and added it to the Winning and Losing Game ; and hence made Billiards, as we English play it now all over the world.

Without troubling ourselves further about the simple games that amused our ancestors, let us proceed to describe *English Billiards* ; that is, the Winning and Losing Carambole game, or, as it is generally called,

BILLIARDS.

This game is played with three balls, two white and one red. The white balls are easily distinguished from each other by one of them having a minute black spot inserted on one side. This ball is called the Spot-ball. The Game is made up of Winning and Losing Hazards, Canons, Misses, and various penalties for foul strokes. It is played 20, 30, 40, 50, or 100 up—the ordinary game being fifty points. For every Losing Hazard off the red, and for a Winning Hazard made by pocketing the red ball, *three* points are scored; for every White Winning or Losing Hazard, and for every Canon, *two* points are scored. Every *Miss* counts *one* against the player, every Coup *three*, and all foul strokes are subject to forfeits, according to the rules which are here presented.

The red ball is placed on the Spot at the commencement of the game. The players then string for lead and choice of balls; and he who loses the lead either begins playing by striking the red ball, or by giving a miss in Baulk. If the first player give a miss, or fail to score off the red ball, the second player goes on and tries to score by making a Hazard or Canon. If he succeed, he goes on scoring till he miss a stroke. And so the game proceeds, each player making as many as he can off his break till the allotted 50 (or 100) points be reached—he who first makes the required number winning the game.

Stringing for the Lead is done in this way: each player places his ball within the baulk semicircle, and strikes it with the point or butt-end of his cue to the top cushion; and the player of the ball which stops nearest to the cushion at the Baulk-end of the table wins the lead and chooses his ball. It is generally considered a slight disadvantage to lead off, as there is only one ball, the red, to play at. But between equal players, the advantage is so little that either of them start without stringing. Where points are given, the receiver

of the points usually leads off; but this is not imperative, as the points are given to equalise the game.

The following Rules are revised from those furnished by the several Billiard-table makers. I have endeavoured to simplify and arrange them, so as to get rid of much of the verbiage usually employed, and so render them plain to the minds of beginners. The remarks and bye-laws, in smaller type, are principally explanatory. As now altered, these Laws are recognised at most of the clubs, and by nearly all the professional players.

LAWS OF BILLIARDS.

I.

The game commences by stringing for the lead and choice of the balls.

[This rule applies to the White Winning Game, the White Losing Game, and generally to all English Billiard Games. In stringing for the lead the feet of the player should be behind the Baulk, and not at the side of the table. If one ball in stringing strike the other, the players must string over again.]

II.

The red ball must be placed on the Spot, and replaced there when it is holed or forced over the edge of the table, or when the balls are broken.

[“The Spot” is the one nearest the cushion at the end of the table opposite the Baulk. “Breaking the Balls” is the replacing them as at the beginning of the game—the red on the Spot, and each player’s ball in hand—when he who has to break the balls plays at the red, or gives a miss. The balls are said to be broken when the first player has struck the red or given a miss.]

III.

The player who makes one stroke in a game must finish that game, or consent to lose it.

[This law is intended to meet cases of dispute, when he who refuses to continue the game loses—and pays for—it.]

IV.

The striker who makes any points continues to play until he ceases to score, by missing a Hazard or otherwise.

V.

If, when the cue is pointed, the ball should be moved without the striker intending to strike, it must be replaced: and if not replaced before the stroke be played, the adversary may claim it as a foul stroke.

[That is to say, a ball moved accidentally must be replaced as nearly as possible. This law is intended to meet cases in which a ball is under a cushion, or angled in a corner. It is often of importance that the precise position of a ball should be retained. The Marker, when appealed to, must state whether the stroke be foul or fair. If the ball be moved more than three inches, it is generally considered a stroke. If the striker *miss striking his own ball*, he can make the stroke over again.]

VI.

If a ball spring from the table, and strike one of the players, or a bystander, so as to prevent its falling on the floor, it must be considered as off the table.

[This is contrary to the practice of some clubs; but I consider it a very fair rule, as, without the ball struck somebody, it would have fallen to the floor. The penalty is the loss of the three points, if the Striker's-ball has not first struck a ball on the table; but if a ball has been so struck, no forfeit can be claimed.]

VII.

When a ball runs so near the brink of a pocket as to stand there, and afterwards fall in, it must be replaced, and played at, or with, as the case may be.

[The challenging a ball, as in Bagatelle, is not allowed in Billiards. If the ball roll into the pocket before the striker makes his next stroke, he claims it, and the points made by it must be scored. The Marker, when appealed to, must decide as to the fairness of the stroke, or (when a Marker is not present) any person mutually agreed to by the players; such umpire not being interested, by wager or otherwise, in the issue of the game. While any motion remain in the ball, it is considered to be in play. Therefore the striker should not go on with his stroke till all the balls are perfectly at rest. This explanation does away with a rule usually given.]

VIII.

A ball lodged on the top of a cushion is considered off the table.

[This can scarcely happen on modern tables, but the law is necessary to meet possible cases; but if the ball roll back from the top of the cushion on to the table, it is again in play. No person has any right to take up a ball so placed till it either rests dead on the top of the cushion or falls to the ground.]

IX.

When the player's ball is off the table (in hand), and the other two balls are in Baulk, the possessor of the ball in hand cannot play at the balls in Baulk, but must strike his ball beyond the semicircle, or play at a cushion out of Baulk.

[In such a case, the player may use a Butt, or play with the butt-end of his Cue, and strike at a cushion out of Baulk, so that his ball on its return may hit the balls in baulk for a Canon or Hazard.]

X.

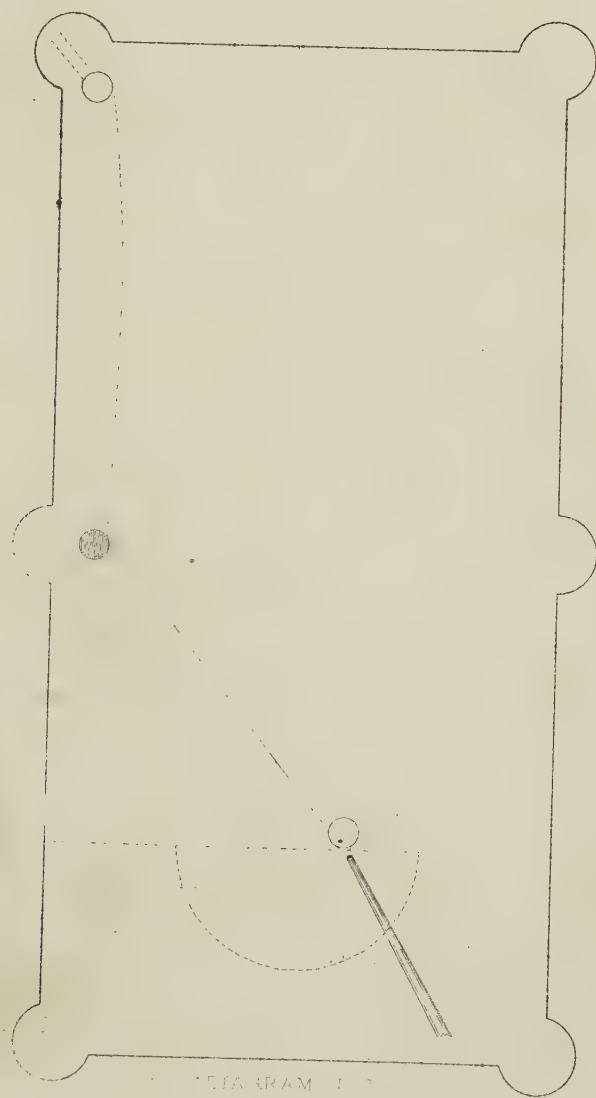
A line-ball cannot be played at by the striker whose ball is in hand.

[A *line-ball* is when the centre of the ball is exactly on the line of the Baulk; in which case it is to be considered in the Baulk, and cannot be played at, except from a cushion out of the Baulk. The Marker must decide, if requested to do so.]

XI.

All misses must be given with the point of the cue, and the ball is to be struck only once; if otherwise given, the adversary may claim it as a foul stroke, and enforce the penalty—make the striker play the stroke over again, or have the ball from where it was struck the second time.

[It is usual, however, to allow the player to give a miss in Baulk with the butt-end of his Cue when he plays his ball to the top cushion.]



Ten Stroke.

Canon and pocket all the balls. The direction of the cue shows the position of the player.

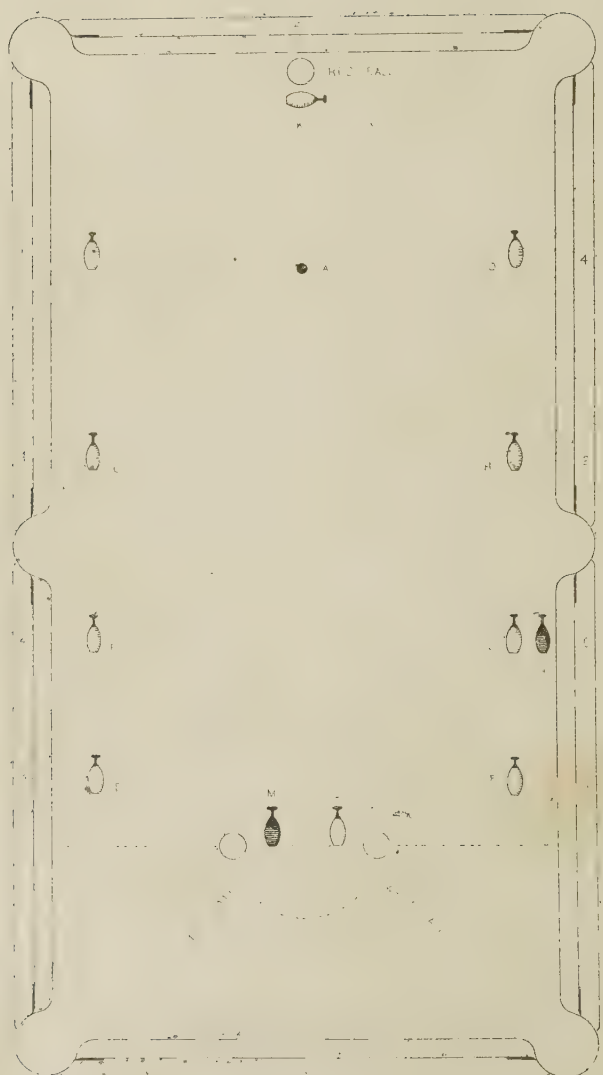


Table arranged for Skittle Pool.

XII.

No player can score after a foul stroke.

[The following are *foul strokes* :—If the striker move a ball *in the act of striking* and fail to make a stroke ; or if he play with the wrong ball ; or if he touch his own ball twice in playing ; or if he strike a ball while it is running ; or if he touch his opponent's ball with hand or cue ; or if his feet be off the floor when playing. The penalty in all these cases is losing the lead and breaking the balls. Enforcing the penalty for a foul stroke is entirely at the option of the adversary.]

XIII.

If the adversary neglect to enforce the penalty for a foul stroke, the striker plays on, and scores all the points that he made by the foul stroke—which the Marker is bound to score.

[Thus, if a foul stroke be made, and not called, it cannot be enforced after the next stroke is made.]

XIV.

Two points are scored for every White Hazard, *two* for every Canon, and *three* for every Red Hazard.

[In order that no mistake may be made by young players, I give the following explanations of the manner in which the points are scored :—If the striker pocket the white ball (called a White Winning Hazard), or if he pocket his own ball from the white ball (a White Losing Hazard), he gains *two* points ; if he pocket both balls, he gains *four* points.—If he pocket the red ball (a Red Winning Hazard), he wins *three* points ; and if by the same stroke he pocket his own ball from the red (Red Losing Hazard), he wins *three* more—*six* in all.—If he play at the white ball first, make a Canon, and pocket his own ball, he gains *four* points : two for the Canon, and two for the White Losing Hazard.—If he play at the white ball first, and pocket his own ball and the red one, he gains *five* points.—If he play at the white ball first, make a Canon, and pocket the red and white balls, he gains *seven* points.—If he play at the white ball first, make a Canon, and at the same time pocket his own and his adversary's ball, he wins *six* points : two for the Canon, and two for each White Hazard.—If he play at the white ball first, and pocket all the balls without making a Canon, he gains *seven* points.—If he play at the white ball first, make a Canon, and pocket all balls, he gains *nine* points.—If he play at the red ball first, and pocket it and his own ball, he gains *six* points.—If he play at the red ball first, make a Canon, and by the same stroke pocket his own ball, he gains *five* points : two for the Canon, and three for the Red Losing Hazard.—If he play at the red ball first, make a Canon, and pocket the red and the white ball, he gains *seven* points.—If he play at the red ball first, make a Canon, and at the same time pocket his

own and the red ball, he wins *eight* points : two for the Canon, three for the Red Losing, and three for the Red Winning Hazard.—If he play at the red ball first, and pocket his own and the white ball, without a Canon, he gains *five* points. If he play at the red ball first, and pocket all the balls, without a Canon, he gains *eight* points.—If he strike the red ball first, make a Canon, and by the same stroke pocket his own and both the other balls, he gains *ten* points, the greatest number that can be gained by one stroke.]

XV.

When the red ball is pocketed, or off the table, and the spot on which it should stand is occupied by the white ball, the red must be placed in a corresponding situation at the other end of the table ; but if that should also be occupied by the other white ball, the red must be placed on the spot in the centre of the table, between the two middle pockets ; and wherever it is placed, there it must remain, until it be played, or the game be over.

[It is the custom in some Billiard Rooms, if the Spot be occupied by the white ball, to place the red ball in the centre of the table ; but it is more common to place it at the Baulk-end, which situation is more uniform with the regular way of playing the game.]

XVI.

If a ball be moved by the striker *in taking aim*, such moving of the ball must be considered a stroke.

[This appears to be a contradiction of Law V., but there, it will be remembered, the player did *not* intend to strike the ball moved : here he is in the *act of striking* ; and if, while in the act of striking, the ball be moved ever so little, it must be considered a stroke ; except, of course, that your opponent may allow you to replace your ball and amend your stroke. This applies equally whether the striker's ball be in hand or not, and whether it goes out of Baulk or remains in the semicircle.]

XVII.

If the player fail to strike either ball he loses *one* point for the *miss* ; and if by the same stroke his own ball run into a pocket, he loses *three* points for the *coup*.

[That is to say, his opponent scores the points forfeited by the Miss or the Coup. All Misses count towards your adversary's game. See Note to Law V.]

XVIII.

If the striker force his own or either of the other balls over the table, after having struck the Object-ball, or after making a Hazard or Canon, he neither gains nor loses by the stroke, and his adversary plays on without breaking the balls.

XIX.

If the striker *wilfully* force his ball off the table without striking another ball, he loses *three* points; but if the ball goes over *by accident*, he loses *one* point only for the Miss.

[This would appear a harsh rule, with a heavy penalty annexed to it; but, perhaps, the adverse party may have laid his plans with skill, and must not, therefore, be unfairly frustrated with impunity. Besides, care *must* be taken that the adversary be not a sufferer by the unfair play or blunders of the striker. The Marker, or a disinterested looker-on, must decide as to the *wilfulness* of the act. It is not very difficult to force your ball off the table, after contact with an Object-ball. It is done by striking your ball high, with a downward blow. This has the effect of causing your ball to rise after contact. There is no penalty attached to striking an Object-ball off the table in Billiards. The rule, however, is varied according to the custom of the Club or Room.]

XX.

If the striker play with the wrong ball, and a Canon or Hazard be made thereby, the adversary may have the balls broken: but if nothing be made by the stroke, the adversary may take his choice of ball for the next stroke; and with the ball he chooses, he must continue to play till the game is over.

XXI.

The fact of playing with the wrong ball must be discovered before the next stroke is played; otherwise no penalty attaches to the mistake, and the player goes on and scores all the Hazards he makes.

[This is a very fair rule; though it is difficult sometimes to know when the balls were changed. In such a case, the players must continue to play with the balls so changed.]

XXII.

No person, except his adversary, has a right to inform the player that he has played, or is about to play, with the wrong ball. Nor is any person entitled to inform one player that the other is playing, or is about to play, with the wrong ball.

XXIII.

If the adversary do not see the striker play with the wrong ball, or, seeing it, do not choose to enforce the penalty, the Marker is bound to score all the points that may have been made by the stroke.

XXIV.

If the striker's ball be in hand, and the other two balls within the Baulk, and should the player, either by accident or design, strike either of them, without first playing out of the Baulk, his adversary has the option of letting the balls remain as they are, and scoring a Miss—of having the ball so struck replaced in its original position, and scoring a Miss—of making the striker play the stroke over again—or of calling a foul stroke, and making the player break the balls.

[This penalty may appear rather heavy, and in ordinary play it is not commonly enforced; but as the one player may have considered it beneficial to his game to pocket his opponent's ball and then to run into Baulk with the red, it would be very unfair to allow the other player to disturb his plans by any mistake or wrong play. Breaking the balls is supposed to place both players again on an equality.]

XXV.

If the striker's ball be in hand, he must not play at a cushion within the Baulk, in order to strike a ball that is out of Baulk.

[Should he do so, his opponent can insist on his playing the stroke over again.]

XXVI.

When the striker plays at a ball near to his own with the point of the Cue, the stroke is fair: but if he play it with the butt-end, the Marker must decide whether the stroke be foul or fair.

[All strokes are fair with the point of the Cue. The principle which ought to govern the decision of the Marker in such a case is this, namely, that the striker's butt must quit his ball before it comes in contact with the Object-ball. In pushing-strokes, the point or butt of the Cue must only touch the ball once. If the ball be touched and the Cue be withdrawn by ever so little, and the ball be again touched, pushed, or struck, such stroke is foul.]

XXVII.

When a ball is on the brink of a pocket, if the striker in drawing back his Cue knock the ball into the pocket, he loses *three* points, as for a Coup.

XXVIII.

In giving a Miss from Baulk, should the player fail to strike his ball out of Baulk, his adversary may either let it remain so, or compel him to play the stroke over again.

[The law applies to balls in hand. If the player's ball be already within the Baulk-line, he can play it, with the point of his Cue, to any part of the Baulk; and such ball cannot be struck by the other player, if his ball be also in hand, except he first play at a cushion out of Baulk. Intentional Misses can be played either in Baulk or out of it. The Miss may be either played from the end or the side cushion. The usual way is to play at the side-cushion with a Side-stroke, as shown at page 76.]

XXIX.

When the striker, in giving a Miss, makes a foul stroke, his adversary may claim it as such, and enforce the penalty. In such a case, the point for the Miss is not scored.

[See note to Law XII. for foul strokes.]

XXX.

No person is allowed to take up a ball, during the progress of a game, without permission of the adversary.

[The player who illegally takes up a ball that is in play during the progress of a game loses the game. In fact, neither player is allowed to touch a ball except it be in hand : that is to say, he may not touch it in order to alter its position, though he may lift it to ascertain whether it be the spot or the plain ball, when any doubt exists as to its identity.]

XXXI.

A ball in play that is moved by accident by either of the players, or by a looker-on, or by the Marker, must be replaced, as nearly as possible, to the satisfaction of the player's adversary.

[The Marker, or a disinterested bystander, may decide as to the proper replacing of the ball. If a ball be moved from under a cushion, either by accident or design, it must be replaced before the player make his stroke. If, in the course of the game, a player or any other person take up a ball, supposing it to be in hand, the adversary may break the balls or have them replaced to his own satisfaction. If the Marker, or a bystander, touch either ball, whether it be running or not, it must be placed as nearly as possible in the position it occupied, or would apparently have occupied. The meaning of these rules is that no ball in play must be touched, except with the point or butt of the Cue.

XXXII.

The striker loses the game if, after making a stroke, and thinking the game over, he removes a ball that is in play from the table.

[This law applies equally to all the games. The striker can only take the ball from the pocket, or from the hand of the marker, after the ball has been pocketed.]

XXXIII.

The player may have the balls replaced if his adversary accidentally take up a ball that is in play; or he may insist on his adversary breaking the balls.

[In some rooms the penalty of losing the game is enforced upon the non-player who takes up his adversary's ball when it is in play, whether it be running or not.]

XXXIV.

The player or non-player who wilfully removes a ball that is in play from the table loses the game.

[In the last three rules I follow the general custom of the Clubs.]

XXXV.

Neither the player nor his adversary is allowed to obstruct the course of a ball in play, under the penalty of a forfeit for a foul stroke and the breaking of the balls.

[The Rules as given in the printed sheet are these ; but the whole sense of them is conveyed in Laws XXXIV. and XXXV. :

If, after the striker has made a Canon or a Hazard, he take up the ball, thinking the game is over, the adversary has the option of breaking the balls or having them replaced.—If, after the striker has made a Miss or a Coup, he take up a ball, supposing the game to be over, he loses the game.—If, after the striker has made a Miss or Coup, the adversary, thinking the game is over, take up a ball, he (the last striker) may have the balls replaced as they were, or break the balls.—If, after the striker has made a Canon or Hazard, the adversary, thinking the game is over when it is not, takes up a ball (whether running or not), he loses the game.—If, after striking, the striker should obstruct or accelerate the running of the balls in any way, it is the adversary's option to make it a foul stroke and break the balls, or have them replaced.—If, after the striker has played, the adversary should obstruct or accelerate the running of the balls in any way, he (the striker) may claim the right of breaking the balls, or having them placed to his own satisfaction.]

XXXVI.

If the striker's ball touch his opponent's ball or the red ball, no score can be made.

[The striker in this case may run his ball into a pocket, or make a Canon by playing it on to the third ball. If he do either of these, the balls must be taken up, and the red placed on the Spot, when the adversary plays from Baulk, as at the beginning of the game ; that is to say, he breaks the balls. But if the striker fail to Canon or pocket his own ball, all the balls remain as they are when they cease rolling, and the other player goes on as usual. It is necessary that the Marker or some disinterested person should determine as to the balls touching, for they may be very close together, and yet not actually touch each other. But the fact is easily discoverable by placing the hand over the balls, and looking at them in the shade so produced. If the red ball and the adversary's ball touch each other, they may be played at by the striker.]

XXXVII.

No person has a right to offer advice to the players during the progress of the game.

[But if the marker or a bystander be appealed to by one of the players, he has then a right to give an opinion ; and if a spectator sees the game marked wrong, he has a right to mention it, provided he does it in time

for it to be rectified, but not afterwards. When the decision is once given, no further appeal is allowed, under penalty of forfeiture of the game.

In the above thirty-seven Laws we have the whole substance and intention of the sixty-two Rules usually printed. I venture to add another.]

XXXVIII.

The decision of the Marker shall be final on all points of dispute, except when he is interested in the game by wagers, etc. In such case the decision of the majority of the lookers-on must be taken.

[Markers who are paid for marking should not be allowed to bet; and in all money games and public matches two umpires and a referee should be appointed by the players.]

RULES FOR VISITORS.

1. Listen for the stroke before entering the room.
2. No person is allowed to walk about the Billiard Room during the game, talk loud, make a noise, or otherwise annoy the players.
3. When silence is demanded, it is expected that all persons will comply therewith or leave the room.
4. It is expected that all persons in the room, whether they are playing or not, will conform to the foregoing Laws, in so far as they relate to them respectively.

ADVICE TO YOUNG PLAYERS.

It is generally considered bad play to pocket your adversary, except when you want to keep the Baulk or finish the game. There are, of course, positions in which it would be good policy to pocket the white ball; but as, by so doing, you leave only one (the red) to play at, you reduce your chances by just one half. When, however, you can at the same stroke make a Canon and pocket the white, or when you can make a four-stroke by a Double Hazard, then I should say—do not allow any scruple of its being, or not being, the game to deter you

from adding to your score. My plan is to leave no chance to my opponent that I can fairly prevent.

If you are uncertain about your Side-stroke, do not attempt to give the Miss from the side-cushion, but play at the red, and endeavour to bring your own ball into Baulk. Place your ball on one of the end spots of the Baulk semicircle, and strike the red by a half-ball ; the blow being given to your own ball just above its centre. This will bring your ball back again into Baulk, and leave the red under the side-cushion, just above the middle pocket. You must practise this stroke, as it depends entirely on the strength of your stroke whether your ball will stop in the Baulk or rebound from the Baulk-cushion again. It is by no means difficult to bring both balls into Baulk. A half-ball on the red, pretty smartly, will send each ball against opposite side-cushions after contact, when they will cross each other's lines at about the centre of the table, and drop quietly below the Baulk-line.

Many players endeavour, at the beginning of the game, to score off the red—either by cutting it into the corner, or going in off it with a heavy side-screw. If your opponent is your equal in play, the experiment is risky, as you are pretty sure to leave a Canon if you miss the Hazard.

Every stroke should be made with a definite object, and if there is no Hazard or Canon apparent, play to leave yourself safe. Never strike at the balls at random.

When you play back from the top-cushion to strike a ball, or to make a Canon in Baulk, remember the axiom—the angles of incidence and reflection nearly equal each other. This is shown in Diagrams III., IV., and V. You may either play at the top-cushion by a single passage of the ball from Baulk to the top-cushion and back again, or you may play with sufficient strength to make your ball travel twice up and down the table. Sometimes a little “side” may have been unconsciously placed on your ball, which will cause it to diverge a little to the right or left after striking the cushion ; and as the angle widens, you may get the Canon or Hazard. Always look well to the position occupied by your opponent's

ball before making a stroke of this kind, so that, if you fail, your own ball may be safe.

It is often good policy, when you cannot score, to gently strike your opponent's ball, or the red, so as to leave it under the cushion.

With your opponent's ball off the table, and no probable score off the red, it is generally advisable to run your ball into Baulk with a miss, or to play off the red so as to lodge it and the white within the Baulk-line—the double Baulk.

When your opponent's ball is close under the cushion, play at the red for a Canon or Hazard. Many a game is lost by playing at the wrong ball. As a general rule, play at the red when you are behind in the game, and at the white when you are ahead. But "general rules," you know, will only serve for "general purposes." Every stroke must be governed by the particular position of the balls; and in the mode of play much must be left to the judgment of the player.

Be careful how you vary your style: without there is obvious reason for a high or a low stroke, a side-stroke or a screw, play an ordinary stroke, and divide the Object-ball. Do not experimentalize without a direct purpose. "Slow and steady often wins the race," they say; though I cannot but think that the hare must have been very stupid to have let the tortoise beat him.

It is generally believed that there are at least fifteen points gained by luck in every game of fifty-up. Pay no attention to general belief, but always try to do your best; and then, if luck comes, accept it as you would an unexpected legacy. It is the weakest of weak hopes, however, to put faith in flukes. Nevertheless, no game is lost till it is won.

An advantageous Miss when you are under the cushion may save your game. I remember many a time being at forty-nine, with a doubtful Hazard, when my opponent has been at forty-eight: I give a Miss, and he plays at the red, and generally fails to score, when I make a Canon and win.

Remember that it is not only the Hazard before you that

you have to make, but the Hazards that will be left after your stroke. Good judgment in anticipating the consequences of your stroke is therefore a primary cause of success. White Winning Hazards should be played gently, so that, should you fail to make them, your opponent's ball may be left under the cushion. Red Winning Hazards should, on the contrary, be made with strength enough to bring the ball away from the cushion, if you do not succeed in lodging it in the pocket. Knowledge of Strengths, as I have already said, is half the battle at Billiards.

After all that has been written, it is perhaps hardly necessary for me to warn you:—not to bet with a stranger if you do not want to lose—not to play for heavy stakes, unless you have more money than wit—not to keep your cue without chalk, unless you wish to lose the game—not to be seduced into ordinary conversation during play, unless you have a particular desire to pay for the game—not to run extraordinary risks for the sake of ordinary chances—not to give up a game when there is the slightest hope of retrieving your position—not to try showy strokes when plain ones will do as well (a man does not usually put on white kids and patent-leathers for a morning walk in the fields)—and, especially, *not to lose your temper and dispute the score!* Nothing shows the tyro so soon as that.

THE MATCH OF FOUR.

This is ordinary Billiards played by four players in sides of two each. It is usual either for each player to go on in turn, so soon as the one fails to make a Hazard or Canon: or for a player on each side to continue playing till he is put out by a Winning or Losing Hazard; by giving two Misses without an intervening Hazard or Canon; or by running a Coup. Of course the player must make a stroke before he can be put out, notwithstanding the length of his opponent's break. The rules

are the same as in Billiards, except that each partner may advise the other, so long as he does not touch or place his ball or either of the others. For four persons this is a more lively game when each takes his turn without waiting for the player on the other side making a Hazard.

“A LA ROYALE”—THE GAME OF THREE.

This is Billiards played by three persons, each scoring his own game. The Rules are the same as in Billiards; all forfeits by Misses, Coups, etc., being added to the score of each adversary. He who first gets the allotted number of points wins the game; when the other two either play on, or forfeit a game each, as may be agreed at starting. When two of the players are so near each other as that a forfeiture from a Miss or Coup by the third player would make up their scores, the one whose next turn it is to play wins the game in case of such a forfeit being scored.

The manner of playing the game is this:—All the players string for the lead, and he whose ball is nearest the cushion after stringing has the choice of position. Of course the most advantageous place is second or last of the three, as then he has two balls to play at; the next nearest has the second choice, and the farthest leads off. The red ball is spotted, and the player whose chance it is to break the balls either plays at the red or gives a Miss in the usual way. The next player goes on with the other ball, and scores as many as he can; and then the third plays with the ball the first played with, the first with that of the second, and so on, each playing in turn, and the ball being changed alternately—each player making as many as he can by Hazards and Canons during his turn. When the players are of unequal strength, they can be handicapped, by allowing the best to play 50-up, the second (say) 40, and the third (say) 30. The game can be played for any number of points agreed on; 50 is the usual number.

HANDICAP SWEEPSTAKES.

For a mixed party of ladies and gentlemen, or for players of various strength, Handicap is a capital game. It is regular Billiards, each player having his own score marked on the slate of the marking-board. Having determined on the number to be played up, each player has placed against her or his name the number at which she or he starts. Suppose half a dozen or eight play, and the points are 100-up; the board would be marked thus :—

1. Hon. Miss Ponsonbye	55
2. Lord Pimlico	50
3. Miss Rose Earlybird	45
4. Sydney Ffrench	40
5. Colonel Harkaway	30
6. Sir James Trevailler	35
7. John Thomson	15
8. Captain Crawley	0

The red ball is spotted, and the Hon. Miss Ponsonbye breaks the balls. Lord Pimlico follows and scores a Hazard or Canon, when 2 are marked against his name. He ceases to score, and then No. 3 goes on, followed by No. 4; and so on alternately, each score being marked at the end of each player's break. The one who first reaches the appointed 100 wins the game. In case of Misses or Coups, one point or three points, as may happen, is deducted from the player's score. In some companies the forfeit-points are added to the scores of all the players, but this is troublesome and unnecessary.

 THE WHITE WINNING GAME.

This game is played with two balls, and consists simply of White Winning Hazards. It is usually played 12, 15, or 20-up. It is dull and uninteresting, but, in order to make my book as complete as need be, I give the rules by which it is governed :—

RULES OF THE WHITE WINNING GAME.

I.

The players string for the lead, and he who loses the lead places his ball on the middle spot.

[The usual rules that govern the stringing for lead are observed :—If the second player, in stringing, make his ball touch that of the other player ; or if he follow it with Cue or Butt beyond the middle pocket ; or if he run into a pocket ; the string must be made over again. But all trouble in stringing for lead may be avoided by the simple and elegant expedient of “head or woman !”]

II.

The player loses *one* point by missing the Object-ball, and *two* points for every Losing Hazard.

[Of course if he miss the ball and run into a pocket he loses three points—one for the Miss and two for the Hazard.]

III.

The player scores *two* points by pocketing his opponent's ball, or by forcing it over the table.

[I think the points for forcing the balls over the table should be abolished, as on some old tables it is easy to accomplish this not very dexterous feat.]

IV.

If the player pocket both balls, or force them both over the table, he loses *two* points.

V.

The player who touches his own ball by accident must replace it ; but if he move his ball *in the act of striking*, and miss his opponent's ball, *one* point is scored against him for a Miss.

[The whole art and mystery of the game lies in this— that every Winning Hazard counts *two* to the player's side, and every Losing Hazard counts *two*

to his opponent. It is, in fact, Single Pool, with twelve Lives instead of three, and, except it be played for money, is very slow work indeed. All you have to do is to play straight at the ball, by "side" or division.]

VI.

Each ball, after it is pocketed, must be placed on the middle spot, the player with the other ball going on from Baulk.

VII.

The Baulk is extended to the whole Baulk-line, and is not confined to the semicircle merely.

[This Rule is generally observed at the Clubs, but it has never before, I believe, been given in print.]

VIII.

If the player force his own ball over the table, *without* first striking that of his opponent, he loses *two* points ; but if his ball go over the table *after* striking the other ball, no forfeit is demanded, and his ball is spotted as before.

[This also is a Rule not given in the printed sheets.]

THE WHITE LOSING GAME.

This is the reverse of the preceding game, and is equally uninteresting. It is played with two balls, the points being reckoned by Losing Hazards and forfeits. It is played 12, 15, or 20-up. As a game for practice it is useful, perhaps, but I never play it. The following are the

RULES FOR THE WHITE LOSING GAME.

I.

String for the lead, as in the other games.

II.

The player loses *one* point for every Miss, *two* for every Winning Hazard, and *three* for a Coup.

[Thus you may lose four by pocketing both balls. In Kentfield's book he says you *gain* four points for a double Winning Hazard; but this is an evident mistake.]

III.

After every Hazard the ball must be placed on the middle spot, and the next player goes on from Baulk.

IV.

The player scores *two* points for every Losing Hazard.

V.

If the player pocket the Object-ball, and force his own off the table, he loses *four* points; but if his own ball goes off the table without that of his opponent being holed, no forfeit is exacted. Both balls forced off the table is a loss to the player of *four* points.

VI.

The Baulk is within the line, and not the semicircle merely.

THE RED WINNING CANON GAME.

This game is played with three balls, and the points are made by Winning Hazards and Canons; all Losing Hazards, Misses, Coups, etc., counting against the player. It is played by two or four players, 25, 30, or 40-up. Much more judgment is required in this game than in the last two described. In principle it is precisely the same as Billiards, the object of the player being to make Winning Hazards and Canons,

and to avoid forcing his own ball into a pocket. As an exercise for Winning Hazards it is very useful, though as a game it is much inferior to the Winning, Losing, and Canon Game (Billiards). Much use may be made of the Doublet in this game, and also of the Side-stroke and the Division of the Object-ball. Care and good judgment are requisite for regulating each stroke, and a good break may be made at starting, from the fact that the red is spotted in the centre of the table. Knowledge of the angles and a proper regard for the "side" may make this a very interesting game. If you happen to get near the middle of the table, you may make a succession of Winning Hazards into either of the six pockets, for they are all open; and you may so manage with a series of Stop-strokes, hit low with a good drawback, as to accomplish ten or a dozen Hazards. In this respect the game offers advantages superior to Billiards, or even to the American Game. In the latter the red is spotted on the lower of the two spots above the middle pockets. The art of making Winning Hazards depends a good deal on the suddenness of the stroke. Do not pause long over a Winning Hazard, or you will miss it. Take a sharp look at your ball and the pocket, and make the stroke with a decided and full impetus, low upon your ball, without the slightest Following action. Young players usually succeed better with Winning than with Losing Hazards, for the simple reason that they are fearless of consequences, and full of their newly-acquired skill. I have seen young players also strike a ball well into the pocket, and fail when they attempt to "drop" it in. This arises from want of accuracy in striking the slow ball, whereas in the hard stroke the force employed sends the ball straight to the pocket. It is only after long practice that this "dropping" action can be fully acquired. It is necessary to hit your ball rather below its centre with a decided *aplomb*, but not too hard. It is the degree of strength necessary for the Hazard that is difficult to learn. And then so many circumstances may arise to defeat your intention. An extra glass of wine, a little over-excitement, a

slight degree of nervousness, too much haste, the temperature of the room, a damp Cue, or an imperfect or ill-chalked tip—any of these cause you your failure. Any uncertainty of action, or the frequent pause between the taking of the sight of the ball and the delivery of the Cue, may be fatal to success. Indeed, there is so much affinity between Billiards and Rifle-shooting, that I can only recommend to the player the ordinary advice given by the Volunteer instructor—"Take your sight and fire at once, without hesitation, fear, or doubt."

But I must avoid the literary sin of digression and repetition, and so I give you the

RULES OF THE RED WINNING CANON GAME.

I.

The stroke and the choice of balls must be strung for.

II.

The red ball is to be placed on the middle spot.

III.

The white or player's ball is to be played from the baulk semicircle.

IV.

After the first player has played, his adversary goes on next, and so on alternately; or the striker is to follow his gaining stroke, as may have been previously agreed.

V.

If the player miss both balls, he loses *one* point; if by the same stroke he strike his own ball into a pocket, he loses *three* points.

VI.

If the player hit the red ball and his adversary's ball with his own ball, he wins *two* points for a Canon.

VII.

If the player hole his adversary's ball, he wins *two* points.

VIII.

If the player hole the red ball, he wins *three* points.

IX.

If the player hole his adversary's ball and the red ball by the same stroke, he wins *five* points—two for the white, and three for the red ball.

X.

If the player make a Canon, and at the same time pocket his adversary's ball, he wins *four* points—two for the Canon, and two for holing the white ball.

XI.

If the player make a Canon, and at the same time hole the red ball, he wins *five* points—two for the Canon, and three for the red ball.

XII.

If the player make a Canon, and by the same stroke hole both his adversary's and the red ball, he wins *seven* points—two for the Canon, two for the white, and three for the red Hazard.

XIII.

If the player force either his adversary's or the red ball over the table, and by the same stroke hole his own ball, he counts nothing, but makes no forfeit.

XIV.

If in playing a stroke the striker should make his Cue touch two balls at the same time, it is a foul stroke, and, if discovered by the adversary, he wins nothing for any points he may have made by the stroke; and his adversary may break the balls, and play from the Baulk on the red ball, as at the beginning of the game. But if upon the foregoing stroke, which is deemed foul, his adversary do not break the balls, or play from the proper spot, &c., then the striker reckons all the points he made by the stroke.

XV.

If the player make a foul stroke, and at the same time hole his own ball, he loses *two* or *three* points, according to which ball he struck first—three for the red, and two for the white.

XVI.

After a red ball has been holed or forced over the table, the player is bound to see the ball placed on its proper spot again, before he strikes; otherwise he can win no points while the ball is out of its place, and the stroke he made is foul.

XVII.

After the player has made either a Canon or a Hazard, if he should touch either of the balls with his hand, Cue, or person, he gains no points, and the stroke is foul.

XVIII.

If the striker play with the wrong ball, the stroke is foul.

XIX.

If the striker play with the wrong ball, and his error be not discovered by his adversary, he reckons all the points he made by the stroke.

XX.'

If the striker is about to play with the wrong ball, no one has a right to indicate his error to him, except his partner, if they are playing a Four-match.

XXI.

If the striker play with the wrong ball, and at the same time make a Losing Hazard, he loses either *two* or *three* points, according to which ball he struck first.

XXII.

If the striker play with the wrong ball and miss both the remaining balls, he loses *one* point; and if the ball should go into the pocket by the stroke, he loses *three* points.

The other Rules and Regulations are the same as in ordinary Billiards.

THE RED LOSING CANON GAME.

This game is the reverse of the last—the Losing Hazards and Canons counting for the player, and all the Winning Hazards counting against him. It is played 25 or 50-up, with three balls, either by two or four players. Perhaps, of the two, this requires more judgment than the Winning Hazard Game. A good defence is necessary; and in order to avoid pocketing your own ball or that of your opponent, it will be well to play with less strength than is usual for Winning Hazards. Here it will generally be found best to strike your ball rather above than below its centre, in order to cause it to travel in the direction intended. The remarks made in the chapters devoted to Losing Hazards and Canons apply particularly to this game. Especial attention should be given to the angles from the cushion, and also to those between the Striker's-ball and the Object-ball. This game is frequently played by professors against amateurs, the former

giving to the latter the advantage of the Winning Hazards. Between ordinary players it is by no means an uninteresting game—the frequent forfeits adding to its excitement and amusement.

RULES OF THE RED LOSING CANON GAME.

I.

The red ball is placed on the Middle Spot, and the players string for the lead.

[In some rooms the red ball is placed on the regular Winning Spot, as in Billiards ; but I think the Centre Spot is preferable—as then the player may make a Hazard at starting, instead of giving a Miss.]

II.

If the player miss both balls, he loses *one* point ; and if he pocket his own ball by the same stroke, he loses *three* points.

III.

If the player pocket the red ball, he loses *three* points, and the red ball must be replaced upon its proper Spot.

IV.

If he pocket the white ball, he loses *two* points.

V.

If the player, by the same stroke, hole both the red and the white ball, he loses *five* points—two for the white and three for the red ball.

VI.

If the player make a Canon, he wins *two* points.

VII.

If the player make a Canon and pocket either of the

Object-balls, he wins nothing for the Canon, and loses either *two* or *three* points, as he may have struck the red or the white ball first.

VIII.

If the striker play at the white ball first, make a Canon, and at the same time pocket his own ball, he wins *four* points—two for the Canon, and two for his Losing Hazard.

IX.

If the striker play first at the red ball, make a Canon, and also pocket his own ball, he wins *five* points—three for the Losing Hazard off the red ball, and two for the Canon.

X.

When the player's ball touches either of the others, no score can be made, and the next player must break the balls.

[The rest of the Rules and Regulations are the same as in Billiards. Each partner, in a Game of Four, may advise the other. Each player takes alternate strokes, and two consecutive Misses without an intervening Hazard—not a Canon—put him out. Each player continues his break till he fails to score. This game and also the Winning Canon Game may be played as a Handicap by any number of ladies and gentlemen, in the manner described on p. 189.]

These are all the regular English Billiard Games, as distinguished from Pool and Pyramids, which are next described. The game of Billiards—Winning, Losing, and Canon—is, however, decidedly and unmistakably the best and most interesting. The others are seldom played in clubs or public rooms; but as they are given by the table makers in their printed sheets of Rules, I have thought it well to include them in “The Billiard Book.”

CHAPTER XVI.

THE GAMES AND THE RULES—*continued.*

POOL.

Now take my life and all

You take my life,

When you do take the means whereby I live.

SHAKESPEARE—*Merchant of Venice*, Act iv., scene .

NEXT to Billiards, Pool is the most fashionable game at the Clubs and in private houses. Of late it has somewhat fallen off in popularity in the public rooms of London. And for a very simple reason : the sharpers and flat-catchers are so good at Winning Hazards, and so clever at making wagers, that ordinary players stand but small chance with them. I have noticed, too, that they not unfrequently favour each other. This was so much the case at the rooms taken by a celebrated player, not a thousand miles from the Alhambra, that the company broke up and the renting of the rooms failed as a monetary speculation. If two or three players determine to assist each other and to make common cause against the remaining four or five, why, it is but a poor look-out for the latter. When you observe any indication of this sort of thing, it will be time for you to recollect your engagement with a friend to dine at his club, or the absolute necessity of fetching your wife or your cousin from the opera ! I do not mean to say that sharpening and flat-catching are universal in public-rooms : on the contrary, I know some West-end and City houses where Messrs. Rook and Sharp are not allowed to play, except in the private rooms ; but I do mean to say that in some public rooms I could name, a stranger is looked upon as fair game for the regular frequenters. Of course, if you are a good Winning-Hazard striker, you have little to fear ; but, equally of course, if you are only an ordinary player you must

expect to pay rather dearly for your amusement if you take a ball at Pool in public-rooms with persons of whose strength of play you are necessarily ignorant.

Pool is played in various ways :—as with two balls, each striker playing in turn ; playing at the nearest ball ; playing at any ball the striker chooses, as in Pyramids ; and playing at the last player, each striker having a coloured or numbered ball. This last is the most popular and scientific game, and the one which needs fullest description. It is known universally in Great Britain as Pool, and may be played by two or more persons : I consider seven or eight the best number.

When the amount of the stake to be played for is determined, each player has given to him a ball which is distinguished by a colour or number—usually a colour ; and at starting he has three chances or “ Lives.” The balls are given out from a bottle-shaped basket or bag by the Marker or Umpire, who also takes from the players their several stakes. In public-rooms the Pool is usually three shillings, and the Lives one shilling each ; though, of course, both Pool and Lives may be increased or decreased at the pleasure of the players. The charge for the table is deducted from the sum-total of the stakes at the end of the game : threepence or fourpence a ball is the usual charge for the table in the best public-rooms.

Each player being provided with a ball, the white is placed on the Spot at the end opposite to the Baulk, and the red plays at it from the Baulk Semicircle. If the player pocket the white he receives the price of a Life from the owner of the white ; but if he fail to make the Winning Hazard, the next player, the yellow, plays upon him ; and so on alternately, till there are only two players left in the Pool, from the rest having lost all their Lives. These two players may either, if they have each an equal number of Lives, divide the stakes, or play out the Pool till one wins the whole sum staked. It is usual for the last player, if he has an equality of Lives with the one who precedes him, to claim a “ division ; ” the latter then ceases to play ; and the stakes are divided between them, minus the

charge for the table. The order of the balls and the players is generally as follows ; I give a long game of thirteen players for the sake of illustration :—

The WHITE BALL is spotted.

RED BALL plays upon	.	.	.	.	WHITE.
YELLOW	„	.	.	.	RED.
GREEN	„	.	.	.	YELLOW.
BROWN	„	.	.	.	GREEN.
BLUE	„	.	.	.	BROWN.
PINK	„	.	.	.	BLUE.
SPOT-WHITE	„	.	.	.	PINK.
SPOT-RED	„	.	.	.	SPOT-WHITE.
SPOT-YELLOW	„	.	.	.	SPOT-RED.
SPOT-GREEN	„	.	.	.	SPOT-YELLOW.
SPOT-BROWN	„	.	.	.	SPOT-GREEN.
SPOT-BLUE	„	.	.	.	SPOT-BROWN ; and
WHITE	„	.	.	.	SPOT-BLUE.

It is not common for a greater number than eight or ten to play Pool, as the waiting for the stroke is tedious. Each player should remember the order of his play ; but it is usual for the Marker or Umpire to call the game thus :—“ Red plays upon White, and Yellow’s your player ; ” “ Yellow upon Red ; Blue’s your player.” And when a ball has been pocketed, and the next striker has to play upon the ball next in order, the Marker states the fact thus—“ Green upon Brown, and Black’s your player, in hand ; ” and so on throughout.

When a player takes a Life—that is, pockets the ball he plays upon—he then plays at the ball nearest to his own ball, when it has ceased to roll ; and if he also pocket that, he plays again upon the nearest ball ; and so on as long as he can continue to score. The player *loses* a Life, *to the player whose ball he aims at*, if he run into a pocket and make a Losing Hazard after contact, or if he make a Coup, or force his own ball off the table ; and he *wins* a Life for every ball he legally pockets. The price of each Life is paid by the player losing it, immediately the stroke is made. When any player has lost all his Lives, he may *Star*, or purchase as ~~many~~ many Lives as is possessed by the player lowest in number. Thus, if the smallest number on the Marking-board be *one*, the purchaser of the *Star* has one fresh Life given him ; and for this *Star* he

pays an amount equal to his original stake. If the lowest number be *two*, the *Star* has two Lives. In the regular Pool Marking-board there is a distinguishing sign for the *Star*, as well as white and coloured spots corresponding with the several balls.

With this much of explanation, I may now give you the Rules regularly authorised and acknowledged at the Clubs. The remarks within brackets are, as before, intended to assist the amateur in fully comprehending the game :—

THE LAWS OF POOL.

I.

When coloured balls are used, the players must play progressively, as the colours are placed on the Pool Marking-board, the top colour being No. 1.

[I give this Law as I find it ; but, in practice, coloured balls are almost invariably employed. The old plan of numbering white balls for Pool went out of fashion long ago.]

II.

Each player has *three* Lives at starting. No. 1 places his ball on the “winning and losing” spot ; No. 2 plays at No. 1, No. 3 at No. 2, and so on—each person playing at the last ball : unless the striker’s ball be in hand, when he plays at the nearest ball.

[I have already explained this. The white ball is spotted and the red plays at it from the baulk semicircle ; the yellow plays on the red, and so till it comes to the white’s turn to play upon the last striker. If it should happen—as it often does—that the white or any other ball is pocketed before it has had a stroke, it is played from baulk, when its turn comes, at its proper ball ; or, if that is in-hand, at the ball nearest to the centre spot on the baulk-line.]

III.

When a striker loses a Life, the next in rotation plays at the ball nearest to his own. But if this player’s ball be in

hand, he plays at the ball nearest to the centre of the baulk-line, whether it be in or out of Baulk.

[Of course the player whose ball is in hand can place it where he chooses, so long as it is within the semicircle.]

IV.

When any doubt arises as to the nearest ball, the Marker measures the distance, and the player strikes at the ball declared to be nearest his own.

[This Law is usually given in rather involved terms. For the sake of those who prefer diffuseness to brevity, I add it in the words of the printed sheet :— Should a doubt arise respecting the distance of balls, it (the distance) must (if at the commencement of the game, or if the player's ball be in hand) be measured from the centre spot in the semicircle; but if the striker's ball be not in hand, the measurement must be made from his ball to the others, and in both cases it must be decided by the Marker, or by the majority of the company; but should the distance be equal, then the parties must draw lots as to which ball shall be played at.]

V.

The Baulk is no protection.

[The meaning of this is, that the player whose ball is in hand, may play from the *semicircle* at any ball within the *baulk-line*, supposing such ball to be nearest to the centre spot.]

VI.

The player loses a Life :—by pocketing his own ball off another; by running a Coup; by missing the ball played on; by forcing his ball off the table; by playing *with* the wrong ball; by playing *at* the wrong ball; by playing out of his turn; by striking the wrong ball; or by having his ball pocketed by the next striker.

[Except he be wrongly informed by the Marker or Umpire as to his turn to play, or the colour of his ball, &c. : in such cases he would not lose a Life.]

VII.

Should the striker pocket the ball he plays at, and by the same stroke pocket his own, or force it over the table, *he* loses a Life, and not the person whose ball he pocketed.

[The ball so pocketed remains in hand till the striker's turn to play arrive.]

VIII.

Should the player strike the wrong ball, he pays the same forfeit to the person whose ball he should have played at as he would have done if he had pocketed himself.

[That is to say, the player whose ball *ought* to have been struck, receives a Life of the striker who makes the mistake; always excepting a case in which he has been wrongly informed as to the proper ball to play at.]

IX.

If the striker miss the ball he ought to play at, and by the same stroke pocket another ball, *he* loses a Life, and not the person whose ball he pocketed; in which case the striker's ball must be taken up, and both balls remain in hand until it be their several turns to play.

[In all cases in which the striker is misinformed by the Marker, or other person having charge of the game, as to the right ball to play at, or the right turn or time to play, no Life is lost by the striker. But when so wrongly informed, no Life can be claimed of the player whose ball is pocketed or forced over the table.]

X.

If the player inquire as to which is his ball, or if it be his turn to play, the Marker, or the players, must give him the information sought.

[It would be manifestly unfair to allow a striker to play at, or with, the wrong ball.]

XI.

If the striker, while taking aim, inquire which is the ball he ought to play at, and should be misinformed by the Marker, or by any of the company, he does not lose a Life. His ball must, in this case, be replaced, and the stroke played again.

[The more common plan is for the ball so played to remain in hand till the striker's turn arrive. In many rooms, however, the balls are replaced, and the striker is allowed to play his stroke over again. This must be arranged by mutual agreement.]

XII.

When a ball, or balls, touch the striker's ball, or are in line between it and the ball he has to play at, so that it will prevent him hitting *any part of the Object-ball*, such ball or balls must be taken up until the stroke be played ; and after the balls have ceased running, they must be replaced.

[When a ball is required to be taken up, it is the business of the Marker to mark the precise spot occupied by each ball removed. This is done with a wet finger, or with the point of the chalked Cue.]

XIII.

If a ball or balls are in the way of a striker's Cue, so that he cannot play at his ball, he can have them taken up.

[This is a wide direction. The plan in practice is to allow any ball to be removed which interferes with the free action of the striker's hand or arm, or which prevents his making a full stroke upon the Object-ball. "Any" ball of course means "every" ball that may so interfere with the free play of the striker. Thus, if his ball be angled, he may insist on the removal of any, or every, ball which prevents him playing from a cushion on to the Object-ball. In most Clubs and public rooms an angled ball is allowed to be removed an inch or two from the corner ; but with a ball so removed the striker cannot take a Life.]

XIV.

When the striker *takes* a Life, he continues to play on as long as he can make a Winning Hazard, or until the balls are all off the table ; in which latter case he places his own ball on the Spot as at the commencement.

[The player *wins* a Life by pocketing the Object-ball, or forcing it off the table. In some Clubs it has been decided—of course by agreement of all the players—that the forcing a ball off the table shall not entitle the player to a Life ; but as anyone trying to do so stands a chance of his own ball following after the one so struck, I think the Rule had better be allowed to remain undisturbed. *In some recent rules for Pool a Life is lost by the player who knocks the Object-ball off the table.*]

XV.

The first player who loses his three Lives is entitled to purchase, or Star, by paying into the Pool a sum equal to his original stake, for which he receives Lives equal in number to the lowest number of Lives on the board.

[Thus, if the Pool is half-a-crown each, the player who Stars pays half-a-crown for the privilege.]

XVI.

If the player first out refuse to Star, the second player out may do so ; but if the second refuse, the third may Star, and so on, until only two players are left in the Pool, when the privilege of Starring ceases.

[In practice, when three players are left in the Pool, the first out always Stars, when, by so doing, he obtains an equal number of Lives to the others ; but if he be a good player, he stars one Life to the two each of the other players ; and if one have two Lives, and the other one, he would probably Star, especially if he has to play upon the ball with the higher number.]

XVII.

Only one Star is allowed in a Pool.

[In family games, however, I have seen two or three Stars allowed, merely to give greater zest to the Pool.]

XVIII.

If the striker move his own or any other ball, *while in the act of striking*, the stroke is foul ; and if by the same stroke he pocket a ball, or force it off the table, the owner of that ball does not lose a Life, and the ball so pocketed must be placed on its original spot. But if by that foul stroke the player pocket his own ball, or force it off the table, *he* loses a Life.

[A ball moved by accident is generally considered foul, and the striker does not lose a Life ; but he is not allowed to take one by that stroke. In some rooms a moved ball may be replaced ; but this I think wrong. The Marker must decide, when called upon, as to foul strokes. Otherwise than when appealed to, the Marker is not allowed to give advice or make observations on the game. *His* duty is to call and mark the game, not to interfere with its progress.]

XIX.

If the striker's ball touch the one he has to play at, he is at liberty either to play at it, or at any other ball on the table, and such stroke is not to be considered foul ; in such a case, however, the striker loses a Life by running his ball into a pocket, or forcing it over the table.

[If the striker play at the ball which touches his own, he may simply move

it by playing gently at his own ball, or he may play his ball away to the cushion without forfeiting a Life. When balls are believed to touch, the Marker should be appealed to before the stroke is made, in order to prevent any after-question as to the correctness of the stroke.]

XX.

If, after making a Hazard, the striker take up his ball, or stop it before it has done running, he cannot claim the Life for the ball pocketed.

[The reason for this Law is that the ball so stopped or taken up might have run into a pocket. This Rule applies more particularly to cases in which two players only are left in the Pool. Suppose a player to have two Lives to his opponent's one, and after pocketing the one Life to stop or take up his ball, the player with a single Life may insist on a division.]

XXI.

If, before a Star, two or more balls, each having one Life, are pocketed by the same stroke, the owner of the first ball struck can Star; but if he refuse, the other player whose ball was pocketed may Star.

[Of course this Law is to determine the priority of the players in the privilege of Starring.]

XXII.

Should the striker's ball stop on the place from which a ball has been taken up, the ball which has been removed must remain in hand until the spot is unoccupied, when it is to be replaced.

[This will not often occur. The Marker must be careful to mark the place of each ball removed.]

XXIII.

Should the striker's ball miss the ball played at, no person, except the striker, is allowed to stop the ball till it has ceased running, or struck another ball.

[Of course the striker, having lost a Life, may stop his ball as soon as the Miss is made; but no other person may stop it, as it might possibly hit the Object-ball before it had ceased running.]

XXIV.

Should the striker have his next player's ball removed, and his own ball stop on the spot it occupied, the next player must give a Miss from Baulk, for which Miss he does not lose a Life.

[In some rooms the player may have the ball taken up, and place his own on the spot so occupied, the next player replacing his ball when the spot is unoccupied. This appears the fairest plan. The player whose ball has been so removed, and his position occupied, would generally give a Miss under a cushion at a distance from the ball next to play upon his.]

XXV.

When a ball has been taken up, and any other than the next player's ball stop on the spot it occupied, the ball so taken up must remain in hand till it can be replaced. But if it be the turn of the ball in hand to play before the one occupying its proper place, the latter must be taken up till there be room to replace it.

[I am not sure that this is quite plain. The old Law is this:—"If the striker has a ball removed, and any other than the next player's ball should stop on the spot it occupied, the ball removed must remain in hand till the one on its place be played—unless it should happen to be the turn of the one removed to play before the one on its place, in which case that ball must give place to the one originally taken up; after which it may be replaced."—I have endeavoured to make this understandable; but the *motif* of both the old Law and the new is that any ball removed, to allow a striker to play, must be replaced as soon as its spot is vacant.]

XXVI.

If the corner of the cushion should prevent the striker from playing in a direct line, he can have any ball removed for the purpose of playing at the Object-ball from a cushion.

["Any" includes "every," if need be, except the player's ball and the Object-ball, as already explained in my note to Law XIII.]

XXVII.

When three players, each with one Life, remain in a Pool, and the striker make a Miss, the other two divide without a stroke.

[This Law is intended to meet a possible case of two players combining to

take advantage of the third. If the ball belonging to C were over a pocket, B might miss A, in order to allow him to play upon C, and so claim the whole Pool. But with the Law as I give it, such an unfair proceeding is impossible.]

XXVIII.

Neither of the last two players can Star; but if they are left with an equal number of Lives each, they may Divide the Pool; the striker, however, is entitled to his stroke before the Division.

[It is at the option of the striker to divide when he is left with an equality of Lives with one other player only; but both may agree to play out the Pool, when he who takes the Life wins. After the striker has made his stroke upon the remaining ball, the owner of the latter may insist upon a division of the stakes, and cannot be obliged to play out the game.]

XXIX.

All disputes are to be decided by the Marker; but if he be interested in the game, by bets, &c., they shall then be settled by a majority of the players.

In public-rooms the charge for the Table is deducted from each Pool before the stakes are paid over to the winners.

GENERAL OBSERVATIONS.

Play for safety, unless there is a direct or probable Hazard on the table. Look well to your position with regard both to the ball you have to play upon and the ball that is to play upon you. When your player is in the middle of the table, and there is no easy Hazard, play upon your Object-ball with just sufficient strength to carry you well under a cushion, as far distant from your player as possible. But you must also beware of laying yourself under a cushion in such a position as to give your player an opportunity of pocketing you with a fine cut. Some players, poor at a direct straight Hazard, are excellent at a cut. I would not advise too much caution, however, or the game is likely to be slow and uninteresting. But as not even the best player can provide for all chances,

or calculate upon every position his ball may assume, no absolute rules for play can be given. What you must do is to accommodate your style to the exigencies of your game; to play cautiously when you have a first-rate Winning Hazard-striker behind you, and to play boldly when you have no particular fear of your player. I have many a time cleared the table of half a dozen or more balls by means of a succession of Hazards arising out of one bold stroke. You will always find that early in every Pool the players are most cautious in saving their Lives. Follow their example, and husband your strength till its employment is needed. But do not be afraid of losing the first Life. I have often seen the man who does so divide a Pool, because he is then more earnest over his game than before. When you can give your player a good wide berth, and at the same time strike your ball with such strength as to be pretty sure of the place at which it will stop—when you can play at a distant ball and stop your own at or about the point of concussion—when you can cut a ball clean into a pocket, and so play your ball that after taking one Life you are prepared to take another—then you will be able to hold your own against all comers. But this is only to be done by dint of steady practice. Read carefully what I have said about Winning Hazards, and try the various positions given in the Diagrams. When your player lies safely under a cushion, then you may try to pocket the ball you play at without much fear; but, as a rule, play so as to leave your own ball after your stroke as far from the next player as you can. Learn to play at your ball with a Stop-stroke, rather under than above its centre. The Side-stroke is not much required at Pool, though occasions will arise in which it may be judiciously employed. Division of the Object-ball rather than “side” will generally be found most useful. In playing at the white on the spot, either hit your ball low, so as to make it stop at the end of the table, or gently, so that it may roll towards the cushion between the middle and top pocket. When your ball lies in the midst of several others, and there seems no easy plan of getting away

with safety, play boldly for a Hazard; and when you have taken a Life, play either at the nearest ball for a Hazard, or run off it gently to the cushion.

Pool is often played for large sums; but, as a rule, I set my face against high stakes and heavy wagers. There is sufficient amusement to be obtained at all the Billiard games without adding to them the excitement of gambling. Never venture upon a speculative stroke for the sake of a doubtful Hazard; but when you are favoured by fortune, let not over-cautiousness lead you to neglect the favours of the blind goddess. The secret of success at Pool lies in a nice regard to strength, and accuracy of aim. Good Hazard-strikers are not necessarily the best Pool-players. Calculate the probable chances of a Hazard before attempting it, and when you do attempt it, put all your determination into the stroke. Do not be content to simply save your Pool: make up your mind to divide, and let nothing interfere with your resolve. Of course, you will fail occasionally; but the very essence of success is engendered from frequent disaster. The man who gives up because he does not succeed immediately is not the man to become a winner at Pool. Play your best always; and if you are unlucky, don't be moody and give up, but try again, and again, and again, till you rob unsuccess of its power to irritate, and snatch prosperity out of the fangs of failure.

SINGLE POOL.

This is simply the White Winning Hazard Game played by two players, each with a ball—the white and the spot-white. The player who loses the toss spots his ball; the other strikes it from the Baulk semicircle. The game is usually played for three Lives, at so much per life, and a stake—say a two-shilling Pool and shilling Lives. For each Winning Hazard the striker *receives* a Life, and for each Miss or Coup, or for forcing his ball over the table, he

pays a Life to his opponent. The taker of the last Life of the three wins the game. The great art of Single Pool is to keep as far away from your opponent as you can, and when there is no Hazard on the table, to play his ball as close as possible to the cushion. The players strike alternately, and when either pockets a ball, the other ball is placed on the Spot. The Baulk is no protection to the non-striker's ball. Single Pool is rather a dreary game for indifferent Hazard-strikers; but I have played at it with some of the best players in England, and found it provided plenty of excitement both for the players and the lookers-on. All the Laws with regard to foul strokes, &c., are the same as in Pool.

NEAREST BALL POOL.

This game may be played by any number of players with the ordinary coloured balls, in the succession observed at Pool, or as the balls are given on the Marking-board. All the usual rules of Pool, except the following, are observed; for in this game the players strike at the ball nearest to the *outer side* of the Baulk-line. When any balls lie *inside* the Baulk, they are out of play, and can only be struck by *bricole* from the top cushion. The Baulk, therefore, *is* a protection in this rather slow game. The following are the exceptional

RULES.

I.

If all the balls be in Baulk, and the striker's ball in hand, he must lead to the top cushion, or place his ball on the Spot.

II.

If the striker's ball be within the Baulk-line, and he has to

play at a ball out of the Baulk, he can have any ball taken up that lies in his way, or that impedes his stroke.

III.

If all the balls be within the Baulk, and the striker's ball *not* in hand, he plays at the nearest ball.

EVERLASTING OR BLACK POOL.

This is an amusing game, lately introduced. It is played in the same way as ordinary Pool, with the exceptions denoted in the Rules given below. Each player has a coloured ball, and the succession of the players' turns is the same as before. No stake is made up of the subscriptions of the players, as in Pool; but the payments consist entirely of Lives, the price of each Life being determined before starting.

LAWS OF EVERLASTING POOL.

I.

At the commencement of the game a *black* ball is placed on the centre spot of the table, at which ball the first striker plays.

II.

Any player having pocketed a ball (other than the black ball) may, if he choose, play at the black ball, and if he pocket it, he *receives* the value of a Life from each player; but if he pocket his own ball from it, miss it, force it off the table, or go off the table from it, he *pays* the value of a Life to each player.

III.

If the player pocket the black ball, *in any manner whatever*, having first struck his proper Object-ball, he *receives* a Life from each player; but if he pocket himself off the black, *in*

any manner whatever (having first struck the proper Object-ball), he *pays* a Life to each player. After making a Hazard, the player is to declare, if asked, whether he is playing at the nearest or the black ball.

IV.

The striker *loses* a single Life by playing *with* the wrong ball, *at* the wrong ball, or out of his turn ; or by forcing the Object-ball off the table.

V.

No ball can be removed to enable the striker to play at the black ball, except to allow room for the player's hand on the table ; but the black ball may be removed to enable the striker to play at the proper Object-ball.

VI.

The balls are to be given out again on the expiration of a certain time, to be agreed upon.

VII.

A player may join the Pool at any time, but cannot play in that round (the first round excepted); and may leave it at the end of a clear round (until which time his ball is to remain on the table), by giving notice of his intention to do so before the round begins.

In public-rooms the game is played for a small stake on each Life. The charge for the table is usually sixpence per hour for each player—any part of an hour being counted as an hour. The Marker gives notice of a clear round as the expiration of each hour approaches.

Variations in the playing of Black Pool occur in different rooms, but the above rules may be safely followed. I have seen it played with two black balls, and with several forfeitures not here named ; but these changes are not of sufficient frequency to need description.

SKITTLE POOL.

This game was introduced some few years ago, and for a while was very popular. As a public-room game, however, players soon discovered that the table was the greatest winner, and hence it has fallen somewhat out of repute. But for a mixed party of ladies and gentlemen, Skittle Pool has many attractions, since no particular skill is required to enable the player to win a Pool. It is played, by any number of persons, with three Billiard Balls—two white and one red—and twelve Skittles, ten of which are white and two black. The Skittles and Balls are arranged on the table as in the Diagram here given. The game is played for a small stake from each player, and the charge for the table is deducted from the Pool before it is handed over to the winner. Thirty-one or sixty-two up is the ordinary number of points, but these may be increased or decreased at the pleasure of the players.

Before giving the Rules, let me show you how to set the table, as in the Diagram.

DIRECTIONS FOR PLACING THE SKITTLES AND BALLS.

The white pins (or Skittles) at B and E are to be placed nine inches from the Baulk-line; those at C and D on the intersecting line, as explained below. They are to be placed the same distance from the cushion as the others hereafter described.

The remainder of the pins are to be placed at a distance equal to their own height from the cushion and Baulk-spots. Draw a line across the table to intersect the Pyramid spot A, and place white pins at B, C, D, E; then divide the spaces between B and C, and D and E, into three equal parts, and on the four points thus obtained place white pins—F, G, H, J. Place one white pin at K, and another on the Baulk-line at L, a *black* one at M, also on the Baulk-line. The distance for these two pins is to be measured from the spots in Baulk. Place the remaining black Skittle at N, at an equal distance between the cushion and pin at J.

The Billiard Balls are also to be placed as follows—viz., the white and spot-white balls on the spots in Baulk, and the red ball at an equal distance between the cushion and pin κ.

After the position of the pins have been obtained, the places can be marked by black-plaister spots on the cloth. The number opposite to each pin shows the number of points that it counts.

RULES AND DIRECTIONS FOR PLAY.

I.

The rotation of the players is decided by numbered counters drawn from a bag, one by each player.

II.

Each player has one stroke alternately, according to his rotation.

III.

No. 1 plays either the white ball out of Baulk, aiming at red ball, which he *must* strike before hitting a Skittle, or he cannot score. No 2 plays with the spot-white at either of the other balls—unless the white ball has been pocketed by the first player; in which case No. 2 (as well as the following players) plays at, or with, either of the three balls at discretion.

IV.

The player scores the number which is placed opposite the Skittle he displaces, except it be a *black* one; in which case he loses his Life and any points he may have made. *But he can purchase another Life by paying the same amount into the Pool as at first.* This he can do as often as he pleases during the game, if he signify his intention before the next player makes his stroke. No points he may have previously made are to be reckoned to his score.

V.

Any player who knocks down a black pin (*after making his stroke*), with a ball, cue, or otherwise, *loses his Life*, and can only join in the game again by purchasing, as in Rule IV.

VI.

Any Skittle or Skittles having been knocked over by a player must be replaced before the next player makes his stroke.

VII.

Any ball occupying the place of a fallen Skittle must be placed on its own proper spot, as at the commencement of the game; unless another ball occupies that position, in which case each ball must be placed on its own proper spot.

VIII.

A Skittle is considered to be down if it is entirely off its spot, or is leaning against a ball, cushion, or another Skittle.

IX.

The striker who plays out of turn cannot score any points he would otherwise have made, and the following player takes *his* stroke without replacing the ball. But the former has the right again to play in his turn, if he has not lost his Life by knocking down a black Skittle.

X.

Foul strokes are made by the following means:—by pushing a ball instead of striking it; by knocking down a white pin without first striking a ball; by playing before the balls have ceased running; by playing out of turn, or when all the Skittles are not in their places, or when the three balls are not on the table. Running in the pocket, or jumping off the table, is not foul. No player making a foul stroke can score.

XI.

If by mistake the black and white Skittles are wrongly placed, and a stroke is made, the white scores, and the black counts as dead ; but the Skittles must then be placed in their proper positions.

XII.

Should the three balls be so covered by the pins as to prevent their being played at, the red ball can be spotted after one Miss has been given ; and if they are again covered the spot-ball can be spotted. A Miss cannot be given to benefit the next player.

XIII.

Anyone not being present at the commencement of the Pool may join in it, provided no player has then made more than one stroke.

XIV.

Anyone purchasing a Life, and not making a stroke, is to have his purchase-money returned.

PENNY POT.

I invented this easy and amusing variety of Pool many years ago, and have now the pleasure of knowing that it is played in country-houses all over the kingdom. It is played in the same way as ordinary Pool, with the same order of balls ; only, instead of a stake and three Lives for each player, there is a penny paid *by* the owner *to* the taker of each Life. The game goes on as long as the company choose to amuse themselves with it — Winning Hazards *receiving*, and Losing Hazards, Misses, and Coups *paying* ; each player taking his or her turn to strike. All the rules as to Forfeits, &c., which are common to Pool, are observed at Penny Pot. I have seen as many as twenty ladies and gentlemen play at this game on a wet day in a country-house ; much real fun,

and very little loss of either temper or money, being the pleasant results. Every taker of a Life plays at the nearest ball, and goes on playing as long as he can score. If he is fortunate enough to clear the table, he spots his ball, and the next player goes on as before. Any person can join in or relinquish the game at pleasure.

PIN POOL.

This newly-introduced family game has lately become somewhat popular. It has these advantages over ordinary Pool—anyone who can handle a cue can play at it; and even the worst player has a chance of winning. It is full of pleasant accidents, and when at almost the worst a player may possibly retrieve his bad fortune.

For the following description of the game I am indebted to Mr. Abraham S. Wilks, a young friend of mine who may become a good player should he carefully read my book.

MODE OF PLAY.

To play this game it is necessary to have four balls (two white, one red, one green), five pins or skittles (four white and one black), and sixteen counters, in a bag, numbered respectively from 1 to 16.

The skittles are set up in the centre of the table, the black occupying the middle spot, the four others being placed just sufficiently apart to permit a ball to run easily between any two pins. The accompanying Diagram illustrates the correct position of the skittles, with the value of each.

Each skittle knocked over by a Canon from a ball represents a certain number scored according to the figures marked above. The player's ball must strike another ball previous to upsetting a pin, or no score is allowed for the stroke.

After determining the order of play (which may be done by each player drawing one of the numbered counters from the

bag), one of the numbered counters is taken by or given to each player from the bag. This number is kept secret by the holder until the conclusion of the game.



The game consists in scoring 31 exactly, *inclusive of the amount represented on the counter held by each of the players*. Whoever succeeds in first getting 31 takes the pool.

The pool may be also taken by making a Royal, by which term is meant the act of knocking over at one hazard the four white skittles, and leaving the centre black standing. This, although only really scoring ten, constitutes the game, whether the player be over or under 31.

To avoid scoring *more* than 31, it is allowable for any player to declare to "stop" at any point of the game, providing he declare immediately after knocking down a skittle, and before another stroke is made. He, however, still continues to play in his regular order, but any score he may make goes on to the account of the player preceding him, who is bound to add it to his amount. This oftentimes proves an advantage to the receiver, as—being in ignorance of the state of each other's game—the one who has stopped may perhaps give the other a score, sufficient to make him exactly 31, when the one *receiving the score* claims the pool.

It is not advisable to stop before scoring 29 or 30, but that is left to the option of the players.

If two players declare to stop, they retire to one side and privately compare numbers. The one who has the higher amount continues playing; the other is knocked out of the game and sits down. If both have similar scores, the one who stopped *second* retires from the game.

If one has "stopped," it is only possible to win the pool by the others either scoring *over* 31, or stopping on numbers less or just equal to the amount first stopped on.

The game is commenced by spotting the red on the top spot, and the green on the Pyramid spot (half-way between the middle and top of the board).

The first player then takes one of the white balls and plays at the red from anywhere within the Baulk-line—the semi-circle has nothing to do with this game. The second player plays at the green with the remaining white ball. Should the green be knocked from the Pyramid spot it must be replaced for the second player. (Should the red lodge upon the Pyramid spot before the second player makes his stroke, both balls are spotted as at the commencement of the game.)

After the first two players have taken their strokes, any of the four balls may be played with.

Should a ball go into a pocket, it is spotted, if the red or green, as at the beginning of the game; if either of the whites go in, it is placed upon the red spot (if unoccupied), or on the green spot, or, in the event of that being filled, on the Baulk spot or spots.

If a player make a stroke without striking another ball, the ball played with is spotted.

Whether a player score, or fail to score, he is only allowed to make one stroke, until his turn to play comes round again in the regular order.

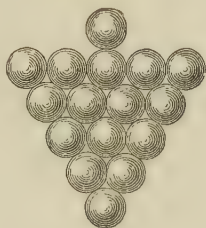
Any skittle upset must be replaced before another stroke is made. It is imperative that the first player strike the red, and the second player the green ball. Should any player make a Miss, the ball with which he plays is spotted, and the next player in order continues the game.

Variations in the game may be made agreeably to the pleasure of the players; but according to the above directions it forms a very amusing game.

PYRAMIDS.

This popular and excellent game is played by two or four persons; in the latter case the players are divided into sides,

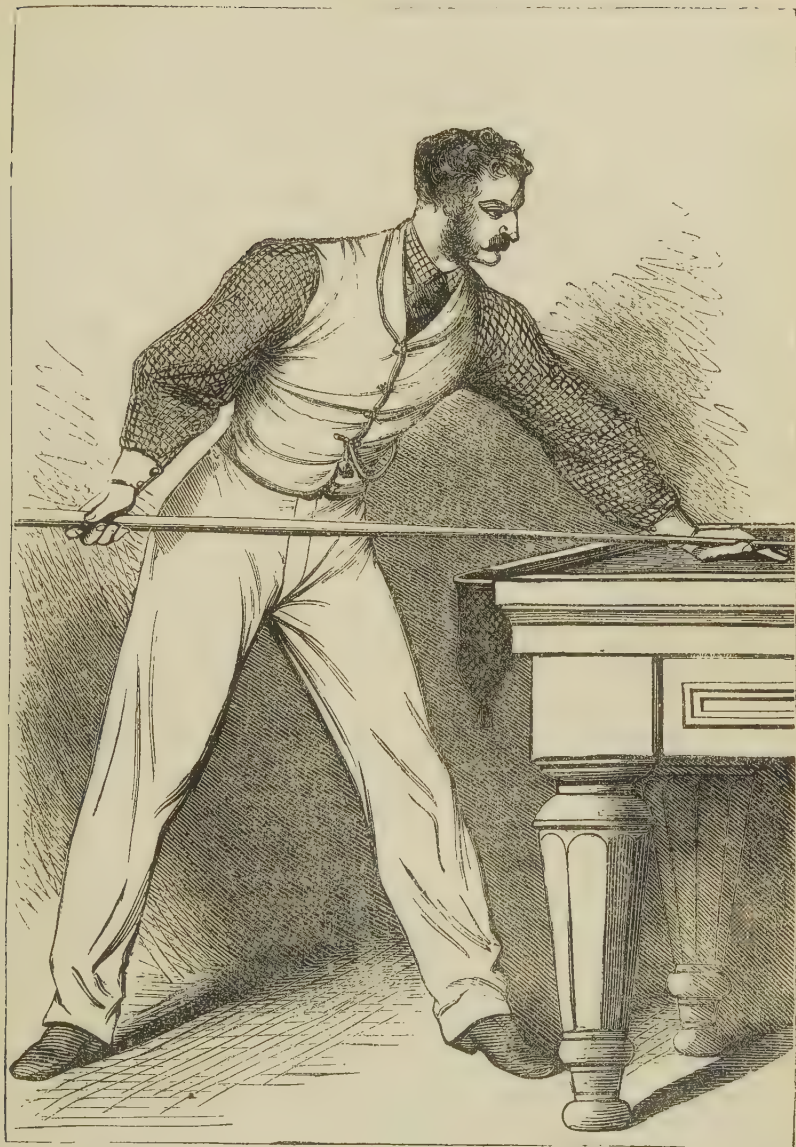
two and two. Fifteen (the usual number) or sixteen balls are arranged in a Pyramid, thus—



The ball with which the striker plays is white, when coloured balls form the Pyramid, or any colour when white balls are employed to make the Pyramid. The object of the players is to pocket the Pyramid-balls; he who succeeds in taking the greatest number wins the game. Pyramids, like Pool, is entirely a game of Winning Hazards. The Pyramid is made by placing the first ball on the spot midway between the winning and centre spots. When an even number of balls is used, the last Hazard counts for *one*; when an odd number, *two*. The player who makes the last Hazard but one keeps the original playing-ball, and his opponent plays with the remaining ball. There should always be a proportion of three and one between the Pool and the Lives—as eighteen-penny Pool and sixpenny Lives, three-shilling Pool and shilling Lives, &c. The first player breaks the Pyramid, and should he fail to pocket a ball, his opponent goes on. When a player has made a Winning Hazard, he plays at any other ball he chooses, and continues his break till he ceases to score, the eventual winner being he who has taken the greatest number of balls. Then the Pool, after deducting the charge for the table, is paid over to the winner, who also receives from his adversary the sum due for Lives. The player *wins* a Life by pocketing a ball, or forcing it over the table; and *loses* a Life for each Losing Hazard—that is, by pocketing his own (the striking) ball, making a Miss, running a Coup, or forcing his own ball off the table, either before or after striking a ball. There are various other forfeits, as will be

seen by reading the rules ; but it may be said, generally, that the foul strokes are the same as in Billiards. The Baulk is no protection at Pyramids ; the player whose ball is in hand or within the Baulk being entitled to strike any ball he may select. Both players use the same Striking-ball until there are only two balls left on the table (*vide* Rule XVI.).

With regard to the way in which the first player should break the Pyramid there are various opinions among players. Cautious men usually play at one of the side-balls, so as to bring back the playing-ball into Baulk after it has struck the top or side cushions. Others are more venturesome, and play boldly at the first ball of the Pyramid, so as to scatter all the balls, and take the chance of one of them flying into a pocket. The way to make this stroke with the greatest chance of success is to hold the Cue with the thumb above—the contrary method to that ordinarily observed—and drive full and hard at the apex-ball of the Pyramid. This is called the *Smash*, and is sometimes very successful. I have seen as many as three or four balls pocketed by this plan ; but if your opponent is a good Hazard-striker, and you do happen to fail in pocketing a ball by the stroke, your chance of the game is rather small, as there are sure to be several Hazards left on the table. For the benefit of the venturesome few, I give an illustration of the position and manner of holding the Cue for the Smash. Be sure that you *do* strike the apex-ball full in the centre, with a free, hard, Following-top-stroke, without the least “side” on your ball. Throw the whole force of your arm and shoulder into the stroke, and you will most probably see a ball or two run madly into a pocket or topple over the table. But then you must be prepared sometimes to see your ball fly into a pocket, or to follow one of the others over the table to the floor ; in which case, of course, you lose all the Winning Hazards you may have made, and incur the penalty of a Miss in the bargain. You will then “owe one,”—or more, as the case may be—and the ball or balls you pocket will be replaced on the table in payment of your debt. In the illustration on the next page you have the



POSITION AND MANNER OF HOLDING THE CUE FOR "THE SMASH."

This way of holding the Cue for the Smash, though very effective, is by no means universal. I have seen Cook, Richards, and other famous Pyramid-players handle the Cue

in the ordinary way for this stroke. In the match for the Pyramid Championship between Cook and Roberts, I do not think the Smash was once made. It is a dangerous experiment and is seldom resorted to by first-rate players.

THE LAWS OF PYRAMIDS.

I.

This game may be played with any number of balls, generally sixteen—viz., fifteen red and one white.

[Where there are not a regular set of Pyramid balls, the Pool balls may be used instead, one white ball being employed by both players.]

II.

In “setting the balls” at the commencement of the game, they are placed on the table in the form of a triangle or pyramid, the first ball to stand on the *winning* spot.

[By placing the balls thus, the apex-ball of the Pyramid will face the Baulk and be in front of the player. Where only fifteen balls form the Pyramid, the base will be a straight line. It is usual to have a triangular box for the balls. This box has a sliding bottom, which, when the Pyramid has been placed on the table, is removed from beneath the balls. A mere triangular frame of wood will, however, serve to adjust the Pyramid. If the Pyramid is not set straight integrity of play cannot be assured.]

III.

If more than two persons play, and their number is odd, each plays alternately—the rotation to be decided by stringing. The player pocketing the greatest number of balls to receive from each of the other players (a certain sum per ball having been agreed upon) the difference between their Lives and his.

[In general practice, Pyramids is played by two persons; or by four, in sides of two each. In this case each partner may advise the other.]

IV.

If the number of players be even, they may form sides, when the partners either play alternately, or go out upon a Hazard, Miss, etc., being made, as previously agreed.

[In any case, the player goes on with his break as long as he can score.]

V.

The players string for choice of lead; then the leader places his ball (the white) within the Baulk semicircle, and plays at the Pyramid.

[Of course, the player may start from any part of the semicircle. If he succeed in making a Winning Hazard, he plays at any ball he may select, and so on as long as he can score.]

VI.

The next striker plays the white ball from the place where it rests after his opponent has made his stroke; but if the ball should be off the table, it must be played from Baulk, as at the commencement.

[Whenever the playing-ball is pocketed or forced off the table, it is in hand, and must be played by the next striker from Baulk.]

VII.

None but Winning Hazards count towards the striker's game. One point or Life is reckoned for each Winning Hazard, and he who pockets the greatest number of balls wins.

[The rules with regard to foul strokes, etc., are the same as in Pool.]

VIII.

The player *loses* a point if he pocket the white ball or force it over the table, if he give a Miss, or run a Coup.

[In such a case, one point is taken from the player's score, if he have made any, and a ball is replaced on the table; but if he has made no points, he is said to "owe one," or two, as the case may be, and the next ball he takes is replaced on the table.]

IX.

For every Losing Hazard, Miss, or Coup made by the player, a point is to be taken from his score, and a ball replaced on the Pyramid spot; but if that spot be occupied, the ball must be placed immediately behind it.

[When two or more balls be wrongly pocketed, it is usual to place the first on the Winning or Pyramid spot, and the others in a line behind it.]

X.

If the striker pocket his own ball, or force it over the table, *and by the same stroke* pocket one or more of the Pyramid balls, or force them over the table, he gains nothing by the stroke ; the Pyramid balls so pocketed must be replaced on the table, together with one of the balls previously taken by the player.

[The penalty in this case is the loss of a point and the replacing of the balls pocketed. The next player then goes on from Baulk.]

XI.

Should the striker losing a ball not have taken one, the first he pockets must be placed on the table, as in Rule IX. ; should he not take one during the game, he must pay the price of a Life for each ball so forfeited.

[This has already been explained in the note to Law VIII.]

XII.

If the (white) playing-ball touch a (coloured) Pyramid ball, the striker may score all the balls he pockets, but he cannot give a Miss without forfeiting a point.

[Balls touching each other are not deemed foul, as in Billiards ; and the player in such case may play at any ball he chooses.]

XIII.

Should the striker move any ball in taking aim or striking, he loses all he might otherwise have gained by the stroke.

[It is a foul stroke, and the next player goes on. The penalty for moving a ball, either with cue or person, is that the striker cannot score.]

XIV.

If the striker force one or more of the Pyramid balls over the table, he scores one for each, the same as if he had pocketed them.

[In some clubs and public rooms a ball *purposely forced over the table does not count*. But generally Law XIV. is followed. Any departure from this Rule must be by agreement among the players. In some recent Rules a penalty is attached to the knocking an Object-ball off the table ; but as the Rule as to forcing an Object-ball off the table is not yet generally accepted, I adhere to the old law.]

XV.

If the game be played with an even number of balls, the last Hazard counts one ; if with an odd number, it counts two.

[This is to prevent a Tie between the players.]

XVI.

When all the coloured balls but one are pocketed, the player who made the last Hazard continues to play with the white ball, and his opponent with the red ; each playing alternately, as at Single Pool.

[If the last player give a Miss, a point is taken from his score, not added to that of his opponent.]

XVII.

When only two balls remain on the table, with two persons playing, should the striker pocket his own ball, or make a Miss, the game is finished, and the opponent adds one to his score. If there are more than two players, and they not partners, the striker places a ball on the spot.

XVIII.

The Baulk is no protection to the non-striker's ball. The player whose ball is in hand can play from the semicircle at any ball on the table.

XIX.

All disputes are to be decided by the Marker ; or, if he be interested in the game, as a player or wagerer, by the majority of the company.

XX.

The charge for the Table is to be deducted from the Pool before handing it over to the winner.

ADVICE TO YOUNG PLAYERS.

Brilliant Hazard-striking is quite useless in Pyramids, if the player has not a due regard for safety. This he will

acquire, perhaps, after losing a score of games; but I would impress upon him the necessity of examining the probable effect of every stroke before he attempt it. But when—as often happens—a good opening occurs, the player should be prepared to take advantage of it. I have often seen the table cleared by a player who chances to find his ball in the middle of a ruck of others after a Smash; and, on one occasion, I remember pocketing the whole fifteen balls without my opponent having a single stroke. I have seen Cook, the Pyramid Champion, do this several times. To play well requires constant practice and no slight amount of nerve and temper. It is not every man who can coolly see the game sliding away, while he knows, at the same time, that his opponent is an inferior player to himself, and that his score owes more to flukes than to judgment. In such a case, the player must be wary, and never throw away a chance. When he has a Hazard before him, let him make it; but if he cannot fairly calculate upon scoring, his best plan is to lodge his ball well under a cushion, so that his opponent may have to play from a cramped position. There is this, however, to be said, that luck seldom stays by a man for a whole evening, and that steady play generally breaks the back of it before long. The Pool and Pyramid player must accustom himself to deliver his ball with sudden and determined stop; generally hitting below the centre, and always playing for a well-defined object. Play, too, with such strength as to bring your ball away from the centre of the table; and when there is a Cut or a straight Hazard that may be safely tried, try it, especially if the remainder of the balls are at the other end of the table. The good Pyramid-player makes his own game, and endeavours to mar that of his opponent—for all stratagems that are not contrary to the Laws are fair at Pyramids.

When invited by strangers in a public room to “just play a little Pyramid for sixpence a ball or so,” my advice to young players is—to *refuse*. For Pyramids is a game much patronised by Billiard-rooms, who make its various points

their special study, and never lose an opportunity of plucking any young pigeon who, with more money than wit, thinks he can play a "decentish Winning Hazard." These clever professional thieves (I cannot dignify them by the term players) practise daily; and to such perfection have some of them arrived that they can place the playing-ball safe under the cushion after almost every successful stroke. As the game is seldom played in a public room for less than sixpence or a shilling a ball, with eighteenpence or three shillings for the Pool, it is possible—and, indeed, very likely—for the tyro to lose eight or ten shillings in a single game. Nor is this all—the rooking gentry have a clever knack of betting or taking odds on the game; and, while apparently offering fair wagers, contriving to fleece the gentleman-player who is unfortunate enough to be caught in their traps. I recollect an instance. A certain Mr. Wido was playing a game of Pyramids with a friend of mine. The game was merely for sixpence a ball and shilling Pool; and the score standing at nine to two in favour of my friend, the game was consequently lost to Mr. Wido. There were four balls left on the table; when says Wido, "I will bet half a sovereign on each of those balls." My friend, flushed with success, took the bet, and the game proceeded thus:—Wido played in an extremely cautious manner till there was a Hazard left. This he made immediately, winning the first half-sovereign. Instead, however, of going on with the next stroke, he gave a Miss close under the most distant cushion, and the ball just taken was replaced on the Spot. My friend was thus under the necessity of playing hard at the ball in order to be certain of striking—a plan that could not be otherwise than favourable to his adversary. As soon as another easy Hazard presented itself, Wido never failed to make it; and then he gave another Miss. In this way, alternately taking a ball and giving a Miss, the game went on for about half an hour—every such manœuvre winning Wido half-a-sovereign, minus sixpence for the ball missed—till my friend threw up the game in disgust, with the loss of nearly five pounds and the

empty honour of winning the game. He has been more cautious since then of betting with a Billiard-sharp !

This anecdote, in which many of my readers will recognise an actual fact, ought to carry with it an unmistakable moral—*Don't bet with strangers !* I have seen hundreds lost in this way, to the detriment of a capital game, and damage to the pocket and temper of many a good honest simple fellow, who cared less for the money than for the mortification of being “done.”

Pyramids need not be played for money ; though I must confess that when it is merely played for “love,” it is not equal in interest to Billiards. Moreover, there is this danger to regular players at the Pool games—always playing Winning Hazards is apt to unfit them for regular Billiards. For I need scarcely observe that a very peculiar style of play is required in a game consisting entirely of Winning Hazards ; and when the player, after a month or so at Pool, comes to try his hand at Jennies and other fine Losing Hazards, he discovers that he has lost the neatness and finish on which he once prided himself. Therefore, the amateur should vary his game, and not devote himself entirely to any one particular style of play.

LOSING PYRAMIDS.

The Losing Pyramid is now seldom played, though it is by no means an uninteresting game. The Pyramid is made of fifteen or sixteen balls, as before ; and each player uses the same Striking-ball. Points are made by Losing Hazards off any ball of the Pyramid, and every Winning Hazard, Miss, or Coup scores against the player. The first striker plays from Baulk, which after the first stroke is no protection. For every Losing Hazard he can make into any pocket he takes a ball from the Pyramid. By this I mean that, when the Pyramid is broken, he can, after making a Losing Hazard, remove from the table any ball he chooses. The rules as to

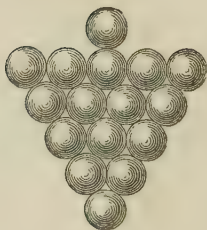
foul strokes, etc., are the same as in the regular Pool games. This game may be played by two or more persons, and the one who makes the greatest number of Losing Hazards wins. It is generally played for a stake on the Pool and a small sum for each Life. When two balls only remain, the game is played out as a Single Losing Hazard Pool.

SHELL-OUT.

This is a simple and amusing way of playing Pyramids, especially in a large party. The balls are placed on the table in the usual way, and the players make alternate strokes according to their order, as arranged previous to the beginning of the game. All play with the same ball. The first player strikes at the Pyramid from Baulk, and if he succeed in pocketing a ball, he continues his break by playing at any other ball he may choose, till he fail to score. The next player then makes his stroke with the ball from the place where it was left by the previous striker. Should he be successful in making a Winning Hazard, he continues his break as usual, and so on with all the players while any balls remain on the table. When only two are left, the balls are changed as each player makes his stroke; the Striking-ball becoming the Object-ball, and *vice versâ*. All the players remain in till the last Hazard is made, which concludes the game. There is no subscribed Stake or Pool: but for every Winning Hazard he makes, the player *receives* a penny from each of the other players; and for each Losing Hazard, Miss, or Coup, he *pays* a penny to each of the other players. Thus, suppose ten persons play at Shell-out, the player receives or pays ninepence for every Winning or Losing Hazard. Of course the stake per ball may be increased; though for all purposes of amusement—especially when ladies play—a penny will be found quite enough; as even at that a careless player may lose eighteenpence or two

shillings a game. In practice, however, the game is harmless enough, so far as the coppers go ; as the taking of a single ball furnishes the player with sufficient cash to pay for several other Hazards. The rules with regard to foul strokes, etc., are the same as in Pyramids. The Baulk is no protection ; the player whose ball is in hand being allowed to play at any ball on the table, whether it be within or beyond the Baulk-line.

Here then we have an account of all the regular English games played on the Billiard-table. There are, however, some Foreign games which are worthy description, and to them I will devote another chapter.



CHAPTER XVII.

FOREIGN GAMES.

What a cheap purchase of pleasure is made by the strength of fancy ! Thus he who plays at a poor game, which another would avoid ; yet if he play it well and relish it heartily, it is as good to him as though it were the best.—ERASMUS *In Praise of Folly*.

THERE are few Foreign Games which possess much attraction for English players ; but as “THE BILLIARD BOOK” would be incomplete without the mention of at least the best of them, I proceed to explain their peculiarities. Most of the Foreign Games now played aim at greater variety than belongs to our Billiards ; and some few of them—as German Pyramids, for instance—abound in difficulties which are fatal to their popularity with Britons, who “never, never, never will be slaves,” even to their amusements ! On the other hand, the American and the Russian Games are full of pleasant excitements and surprises, and are, moreover, very easy to play—no slight recommendation for amateurs. We will begin with

THE AMERICAN GAME.

Some years since this game was very popular. It was introduced into this country by Mr. Stark, a fine New York player ; and at first he beat all comers. He made great scores, and was for a while the talk of the Clubs and the little world of Billiard-players. But our native professors soon learned the secret of his success ; and before he had been three months in England, he met his rival and conqueror in, I think, the elder Roberts, of Manchester. I may here mention—*parenthèse*—that Roberts afterwards came to London, and took the rooms formerly occupied by Mr. Green in Savile House, Leicester Square ; but, from some cause or other, he failed to establish himself in his new quarters. Though confessedly

the then finest player in the world, Roberts was unfortunate in his endeavours to attract respectable people to his rooms ; and on the eventual failure of his speculation he went to Australia, and when he returned he found a rival and conqueror in William Cook. Perhaps the real reason of his non-success lay in the situation of his rooms. Had he started a Billiard Club in St. James's, he would probably have found abundant support. But Leicester Square is *not* a fashionable locality ; and the consequence was that Roberts soon found himself surrounded by a lot of raffish players, whose little game was not Billiards but plunder ! The place having once acquired a shady reputation, the usual results followed, which not all the deserved reputation of the great Manchester player was powerful enough to withstand.

The American Game consists entirely of Winning Hazards and Canons. It is played with four balls, usually 62-up, by two players ; or by four, in sides of two each ; or by six, in sides of three each. As many balls as may be pocketed by one stroke count, in addition to Canons of two or three balls ; while Losing Hazards, Misses, and Coups are scored against the striker. The rules as to foul strokes, etc., are the same as in Billiards ; but the Baulk from which the ball in hand is played extends not merely to the semicircle, but to all the space within a Baulk-line drawn higher up the table than the ordinary line. The red ball is placed on the Pyramid spot, which is the lower of the two spots above the middle pocket ; and the pink ball on a spot midway on the Baulk-line, at the same distance from the lower cushion as the red spot is from the upper one. The players lead off from any part of the Baulk ; and the fact of the coloured balls being severally in the centre of four pockets gives numerous chances for the making of Winning Hazards. Cook, Roberts, Taylor, Stanley, the Bennetts, and other professional players, think nothing of a break of sixty or eighty from the two coloured balls ; while the fact that there are three balls, instead of two, on which you may canon, gives much variety and excitement to the game, and provides no small amusement for the lookers-on.

LAWS AND REGULATIONS OF THE AMERICAN GAME.

I.

The game is played with four balls—two white, one red, and one pink.

[The colours of the balls are of no consequence ; but for the sake of uniformity red and pink are usually chosen.]

II.

At the commencement of the game, the red ball is placed on the Pyramid spot, in the centre of the upper half of the table, and the pink in a similar position at the lower or Baulk end ; the pink ball is considered in Baulk, and therefore cannot be played at when the striker's ball is in hand.

[This placing of the balls, or "setting the table," is generally adopted ; but in some rooms the usual Baulk-line is used, and the pink ball placed on the midway spot on the line. The plan as above directed is best, as each ball is then more fairly in the centre of the four pockets.]

III.

The Baulk extends as far as the pink ball, and a ball in hand may be played from any part within that line.

[This gives the player a great advantage, as he may play upon the red on the spot for an easy Hazard in either top pocket.]

IV.

The players, at starting, string for the lead, the winner having choice.

[The string is made in the usual way, by playing the ball to the top cushion. The ball nearest to the bottom cushion, after reverberation, has the choice of lead.]

V.

The player who leads must give a Miss (which does *not* count) anywhere behind the *red* ball ; or, failing to leave it behind, he has the option of putting it on the "Winning and Losing" spot.

[In practice, the first player gives a Miss as near to the top cushion as he

can, and in as direct a line as possible with the red, so as to lessen the chance of his opponent making a Canon. But as the latter may play from any part of the Baulk, there is often a Canon left. By this it will be seen that the second player has a slight advantage at starting. In some rooms this advantage is balanced by the leader receiving three points—a very fair arrangement, in my opinion.]

VI.

The second player must then either play at the white ball, or give a Miss, which *does* count; and should he first strike either of the coloured balls, his opponent may either have the ball played over again, or score a Miss.

[The second player usually plays at the white for a Canon upon the red or the pink; but if there should not appear to be a Canon on the balls, he gives a Miss anywhere out of Baulk.]

VII.

The game is scored from Canons and Winning Hazards. Losing Hazards count against the player making them, with the loss of any Hazard or Canon he may have made by the same stroke.

[Thus if he pocket the red and canon on the white, he gains *five* points; but if, after canoning on to the white, his ball should run into a pocket, he loses *three* points for the Hazard off the red, and does not count the five points previously made by the Winning Hazard and Canon.]

VIII.

Points.—For every White Winning Hazard the striker scores *two* points; for every Red or Pink Winning Hazard, *three* points; for every Canon off the white to a coloured ball, or from a coloured ball to a white one, *two* points; for every Canon from one coloured ball to the other, *three* points.

[Thus it is possible to make *thirteen* points by a single stroke—five for a double Canon, and eight for pocketing the two coloured balls and the white.]

IX.

Penalties.—The player loses *two* points if he make a Losing Hazard off the white, and *three* points if he make it off either of the coloured balls.

X.

If the player make a Canon off the white, and afterwards pocket his own ball, he loses *two* points; but if he first strike a coloured ball and canon, and then pocket his own ball, he loses *three* points.

[Mr. Roberts gives the Law thus :—"If the player makes two and loses his own ball, he loses two—that is, if he strikes the white ball first; but if he strikes the red ball first, he loses three." Some thought is required to understand this confusion of terms, but its meaning is substantially shown in Law X., as above given.]

XI.

The player cannot score from foul strokes. If a foul stroke be made, the balls remain as they have run, and are not placed on the spots and broken (as in the Three-ball Game); the next player goes in and takes advantage of whatever Hazard or Canon may be left.

[All strokes considered foul in Billiards are also foul in this game.]

XII.

If the striker's ball touch another he cannot score.

[In such a case the striker may play his ball into a pocket, or to a distance, without incurring the penalty of a Miss. The next player then goes on at the balls as they stand.]

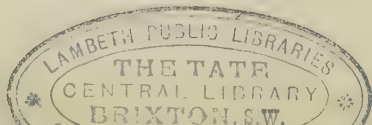
XIII.

The player loses *one* point for every Miss (except the first, as explained in Law V.), and *three* points for every Coup, or for forcing his ball off the table, either with or without first striking a ball.

[If the player's ball fly off the table after striking a ball, the penalty is enforced, as for a Losing Hazard, and he does not score the points made by the same stroke. The next player then goes on as before.]

XIV.

The coloured balls, after being pocketed, must be placed on their respective spots, as at the beginning of the game; but in case either spot is occupied, the ball must be held in hand till the spot is vacant, and then spotted.



[For instance, suppose the player's ball stop on the Pyramid spot, after he has pocketed the red, he must play at either of the other balls ; and when his ball has ceased running, the red must be spotted ; and so, also, of the pink ball.]

XV.

In games of four or six players, each partner may advise the other ; but he must not touch his ball, or place his cue.

[This last law I have added to meet a frequent case ; it being manifestly unfair for any non-striker to interfere with the player's ball or cue.]

XVI.

All disputes must be decided by the Marker ; or by the majority of the company, if the Marker be interested in the game, either as player or bettor.

THE AMERICAN FOUR-BALL CANON GAME.

This game, consisting entirely of Canons, is played with four balls—two white and two red ; two points being scored for a Canon from the white to the red, or *vice versâ*, and three points for a Canon from one red ball to the other, two additional points being taken should the player's ball canon successively upon the three other balls on the table. It is played on a pocketless table ten feet by five. Thus it will be seen that to an English company the game possesses the advantage of novelty, if not of great variety.

American Billiards is vastly inferior to our regular English game. A continued succession of Canons presents fewer novel situations than is found in the alternate Canons and Hazards of our own Billiards ; and hence the comparatively small attention paid to the play of the American professionals who came over from time to time. In fact the English and the American styles of playing Billiards are the opposite of each other : the English, cautious, slow, scientific, and certain ; the American, dashing, fast, brilliant, and frequently

risky. This very quality of brilliancy and dash probably lost Mr. Cyril Dion his game on Saturday, August 17, 1875, at the Crystal Palace, when he played with the champion. For when Mr. Dion went from 171 to 219—a break of 48—most of the company thought he would run right out. But he tried a wonderfully long Cushion Hazard, missed it by a hair's breadth, and allowed Cook to go in and win.

CARLINE.

Carline, or Caroline, is a Russian game of not dissimilar character to the American game, of which it was probably the progenitor. It is played with three coloured balls (generally black, blue, and red) and two white balls—white and spot-white. It may be played by two, four, or six players, either singly or as partners. The player's score is made up entirely of Winning Hazards and Canons, while Losing Hazards, Coups, and Misses count for his opponent. The ordinary rules as to foul strokes are the same as in Billiards.

In *setting the table*, the black ball—which is called the Carline—is placed on the centre spot, between the two middle pockets, the red ball on the “winning and losing” spot, and the blue ball on the centre spot on the Baulk-line. The players strike from any part of the Baulk semicircle, and the Baulk is no protection to any ball lying between the straight line and the bottom cushion. The players string for lead, and when there are more than two, they follow in the order in which their balls fall, whether they play singly or in sides. The winner of the lead has choice of balls. Each player must strike the red ball first, and if he succeed in making a Hazard or Canon, he continues his break as long as he can score. The points are reckoned thus:—the player reckons *three* for pocketing the red or the blue in either of the corner pockets—*six* for holeing the black in either of the middle

pockets; but if he pocket the red or the blue in either of the middle pockets, he *forfeits three points* for each Winning Hazard so made; while if he pocket the black in either of the corner pockets, he forfeits *six points*. All forfeits, as at Billiards, are added to the score of the player's opponent. Each Canon from a white to a coloured ball, or from a coloured ball to a white one, counts *two points*; and each Canon from one coloured ball to another counts *three*. Successive Canons count. Thus, if the player make a Canon from the white to the red, and from the red to the blue or the black, he scores *five*. Or if he first play at a coloured ball, and canon on to another coloured one, he scores *three*; then if the ball canon on to the other coloured ball, he scores *three* more; and if afterwards on to the white, he scores *two* more—in all, eight points. He also counts all the Winning Hazards properly made. By this mode of reckoning, the whole game is frequently scored off the balls in a single break. Sixty-two or a hundred and one—as the game may be between two or four players—is the number of points usually set; though of course the points may be increased to any extent. Suppose a player begin by striking the black, and pocketing it in a middle pocket, he scores *six*; then if the same ball canon on to the red (say), and that ball be pocketed in the corner, he scores *four* more—three for the Canon and three for the red; then if the same ball canon from the red to the blue, and the blue be pocketed, he scores *six* more; and then if the ball canoned from the blue to the white, and the white Winning Hazard followed, he would score *four* more—two for the Canon and two for the Hazard: in all twenty-four points. This is, of course, a nearly impossible case; for it must be a very lucky stroke indeed, to say nothing of any kind of calculation on the part of the player, which would make four Winning Hazards and three Canons! I give it only to show what *might* be done in the game. But as a Losing Hazard causes the forfeiture of not only all the points made, but of two, three, or six, according to whether the ball first struck was white, red, blue, or black; so, after having made this

extraordinary Twenty-four-stroke, suppose the player's ball to run into a middle pocket, he would then forfeit thirty points—the twenty-four already made, and six more for a Losing Hazard off the black in a middle pocket. These consecutive Canons and Hazards, however, frequently occur, though to a smaller extent than our supposititious case. While the Winning Hazards count *six* for the black (in the middle pockets only), and *three* each for the red and the blue (in the corner pockets only), the same numbers are forfeited by the player if he make a Losing Hazard in the respective pockets, and two points are added to his opponent's score for every white Losing Hazard he may make in either of the six pockets, in addition to any previously-made Winning Hazard or Canon. All balls forced over the table count the same as if they had been pocketed—*six* for the black, *three* for the red or the blue, and *two* for the white; but forfeits of the same number of points are paid by the player who forces his *own* ball off the table, after contact with a ball or balls.

From this it will be seen that Carline is a lively game for young players; and though it is seldom played by adepts at Billiards or Pool, it presents numberless opportunities for the display of science and skill. Indeed, I think it only needs to be better known—and this it will probably be through the medium of my book—to obtain ~~***~~ considerable patronage in country houses and public rooms.

This is *my* way of playing Carline; but other players have other ways, as the game is capable of much variation. Losing Hazards, for instance, may count *for* the player, and Winning Hazards *against* him; the Following Canons may not be allowed, &c. &c. I append the method adopted in some of the Clubs, and also, I understand, in St. Petersburg—though a friend tells me that the game is rather German than Russian. This is, perhaps, not unlikely, as the Teutons are to the modern nations what the Egyptians were of old—inventors, classifiers, civilisers! The following is given to me as

KENTFIELD'S METHOD OF PLAYING CARLINE.

“The game is forty (or more) in number, and is made up of Winning Hazards, Canons, and Forfeits. The balls used are two white ones, a red, a blue, and a yellow. The balls at the commencement of the game, and after every Hazard, are placed on the table thus—the red on the spot, the yellow on the centre spot, and the blue on the centre of the Baulk-line. This ball is considered to be in Baulk, and cannot be played at by a ball in hand.

“The red ball may be pocketed in any pocket, and scores *three*; the blue ball may be pocketed in any pocket, and scores *four*; the white ball may be pocketed in any pocket, and scores *two*; the yellow ball must be pocketed in the middle pockets only, and scores *six*. A Canon scores *two*, but there are no compound Canons—that is, you cannot count more than one Canon at a stroke. The striker, in leading off, or when the ball is in hand, is not confined to the half circle, but may play his ball anywhere within the Baulk-line. In leading off, the striker may play his ball out of the Baulk to any part of the table he chooses, so that it be made to pass beyond the yellow ball; and his adversary must play the first stroke at the white ball. The leader's endeavour, therefore, should be to lay his ball as close behind the yellow ball as possible. If the striker pocket his own ball, he loses according to the ball he strikes—namely, *four* for the blue, *six* for the yellow, *two* for the white, and *three* for the red. The striker, by pocketing his own ball, loses all the points he made by the stroke; so that it would be possible for him to lose twenty-one points by one stroke—that is, if he played at the yellow ball, made a Canon, and pocketed all the balls. If the player, in giving his lead, touch either one of the three balls, he loses one point; if two, *two* points; if three, *three* points—and the balls so touched must be replaced; and if the player's ball occupy the place of any of the three balls, he must take it up and lead over again.

“If the striker force his own ball off the table after making

a Canon or a Hazard, he loses all the points he would otherwise have gained by the stroke. If the striker force his adversary's ball over the table, he gains *two* points; if the yellow, he gains *six*; if the red, *three*; if the blue, *four*."

All the other points of the game are governed by the usual Laws of Billiards. I am not aware of any authorised laws having been made for the game; but by aid of what I have written and what I have quoted, I fancy that any lady or gentleman will be able to play Carline without any particular trouble.

THE FRENCH WINNING GAME.

This French game, like our White Winning game, consists entirely of Winning Hazards. The player, however, is not confined to the Baulk semicircle, but when his ball is in hand he may play from any part of the Baulk within the straight line. He is bound, however, to stand in such a way that neither foot is beyond the limits of the table. The non-player's ball, at the commencement of the game, is placed on the winning spot, not on the upper spot, as in Billiards; and every time a ball is pocketed it is replaced on that spot. *Two* points are scored for a Winning Hazard, and *two* forfeited for a Losing Hazard or Coup, and *one* for a Miss.

But the game formerly fashionable in France is called

THE DOUBLET GAME.

This is played with three balls, and consists entirely of Losing Hazards and Canons. The red ball is placed on the winning spot, and the non-player's ball on the spot midway on the Baulk-line. The player starts from anywhere within the Baulk-line; and must first play at the red ball, the other being considered in Baulk. Every Canon and every Losing Hazard must be made by a Doublet from the cushion after striking the Object-ball, and no stroke scores to the player without it is so made. Losing Hazards made without Doublet

score against the striker, while Winning Hazards, whether made with or without the Doublet, do not score at all. The regulations as to foul strokes, &c., are the same as in Billiards.

The Doublet game is also played with two balls only, no Hazard counting to the player unless it is made by a Doublet. Sometimes it is played by a good player against an amateur, the latter having the advantage of Winning and Losing Hazards, made in the usual way. When both players have to make the Doublet, it is a rather slow game. But then it must be recollected that the established French table is smaller than ours, while the balls are much larger, and the cues much wider at the tip.

In the foreign hotels and restaurants in the neighbourhood of Soho the French games are commonly played. They are simple in their nature, and present but few attractions for Englishmen, who, as a rule, seldom play any but the regular games, Billiards, Pool, and Pyramids. I have, nevertheless, thought it well to include them, in order to make my book as complete as need be.

THE FRENCH CANON GAME.

This game, consisting entirely of Canons, is played with two white balls and a red one. This latter is termed the Carambolier, and at starting is placed on the Spot, and the second player's ball on the spot midway on the Baulk-line. As it is the object of the player to canon, and not to make Hazards, all balls pocketed either count for nothing or count against the striker. The players string for lead in the usual way, and then place the balls on the spots as already mentioned. Whenever a ball is pocketed, it must be replaced on its proper spot, so that there are always two balls on the table from which the player may canon. The game is usually played 24-up—that is, twelve Canons, each counting two.

LAWS OF THE FRENCH CANON GAME.

I.

The players string for lead and choice of balls.

II.

The red ball is placed on the Spot, and the non-player's ball on the middle spot on the Baulk-line.

III.

The ball on the Baulk-line cannot be played at by the player whose ball is in hand.

IV.

One point is scored against the striker for a Miss, and *three* points for a Coup.

V.

Two points are scored for every Canon.

VI.

The player who makes a Canon off a white ball and pockets his own ball loses *two* points.

[That is, he loses two for the Hazard, and gains nothing for the Canon.]

VII.

The player who makes a Canon off the red and pockets his own ball loses *three* points.

VIII.

The player who canons and pockets his adversary's ball loses *two* points.

IX.

The player who canons off either ball and pockets the red loses *three* points.

X.

The player who canons and pockets both his own and his adversary's ball loses *four* points.

XI.

The player who canons off the white and pockets his own ball and the red loses *five* points.

XII.

The player who canons off the red and pockets both it and his own ball loses *six* points.

XIII.

The player who canons off the white and pockets all the balls loses *seven* points.

XIV.

The player who canons off the red and pockets all the balls loses *eight* points.

[By the above Laws it will be seen that *all* Hazards, whether Winning or Losing, count against the player, *when they are preceded by a Canon* ; but Hazards which are made previous to, or without, a Canon are subject to no penalty whatever. The pocket ball is then spotted, the next player going on as usual.]

XV.

The player continues his break so long as he can canon without pocketing a ball, two points being scored in his favour for each Canon so made.

[Foul strokes—as balls touching, the player's feet being off the floor, &c.—are the same as in Billiards.]

REMARKS.

The Canon game, as usually played in England, is governed by these laws, but it may also be played without forfeitures for Hazards—the better plan, in my opinion. The game as here described is French Billiards as played in France ; but most of the French tables are made without pockets, entirely for Canons, which renders the game much more simple, especially as the balls are larger and the cues broader than ours.

On a regular English table French Billiards is often played by a good Canon-striker against his opponent's Canons and Hazards. It is astonishing how much may be done by simple Canons. Indeed, the main dependence of many a first-rate Billiard-player is upon Canons. He appears to make Hazards only when they are so easy and so evident that they can scarcely be missed. In his hands, the Hazard seems to serve but as an introduction to a series of Canons. Kentfield's fame rests greatly on his Canons, some of which used to be considered very wonderful. And they doubtless were, especially those made "all round the table." But the player could calculate upon making his Canons with greater truth and exactness upon tables with list cushions than he can now with the fast india-rubber ones. In fact, the india-rubber cushion is subject to variations of temperature, which had no effect whatever upon the list-stuffed pads. The substitution of india-rubber for list in cushions has, nevertheless, done much to improve the general style of play: it has taught young players that they can no longer depend upon any regular and orthodox manner of making certain strokes, but that every Hazard and every Canon must be considered by itself. It is of little use now-a-days to mark the course of a Canon on the cushion with a piece of chalk; for the modern player has to discover the precise condition of the india-rubber, and vary his play according to the best of his judgment. Every table has its own special peculiarities, and a certain stroke upon one table is a failure upon another. It is necessary to understand this, in order to account for the surprising feats some players and markers can accomplish on their pet tables. They learn every secret of the cushions—just as a rider gets acquainted with every trick and fancy of his horse—by dint of study and intimate acquaintance. Thus it is that players who consider themselves "pretty good at Hazards and Canons," are surprised when they find an opponent who beats them with Canons alone. In a match between even players, Canons against Canons and Hazards, the odds are not greater than about twenty in fifty. And when we con-

sider that the Canon-player has the advantage of being able to leave the balls wide apart at the finish of his break, so that Hazards are at best but difficult, we cease to wonder at his success.

And what is the moral of all this? Why, that tyros should be cautious in accepting from strangers the odds of Hazards and Canons against Canons alone. One of the most common of the Billiard-sharp's proposals is to play his Canons against all you can score by any kind of stroke. Sometimes, indeed, the Admirable Crichton short of half-crowns will offer to play with his walking-stick, or the unleathered end of the butt. Amateurs, beware of such geniuses! or, if you *do* play with them, play for Love, and the Table; when they find you unwilling to stake anything on your game, they will soon cease to play. But some fellows, who haunt certain public rooms, will not be put off by a simple refusal. If they see any disposition in their adversaries to become elated by success, they will disguise their play, and even lose a few games and a few shillings, in order to recover themselves by a grand *coup de main*.

What the player of French Billiards has particularly to attend to is safety. After he has made his last Canon he should be careful to divide the balls, so as to make the succeeding stroke as difficult as he can for his adversary. Of course, I am presuming that the game is to be played as well as each player can play it. Careless and indifferent people, who play without any desire to excel, will probably smile at my earnestness. Well, let them; I can well afford to be laughed at now and then. What I contend for in Billiards is—what every teacher in every art and science desires to see in his pupils—intelligent earnestness and a desire to improve.

The Canon game is now the national game of the United States. In the autumn of 1875-6, Messrs. Cyril and Joseph Dion, the so-called Champions of the States, came over to

England in order to show us simple islanders how to play it. They played at the Crystal Palace and elsewhere, and Mr. Cook got up a series of entertainment matches purposely to introduce them to the British public. They had a table especially prepared for their game by Messrs. Wright and Co., and everything was done to make their visit a success. The table was ten feet long by five wide, and without pockets; and the balls were a quarter of an inch more in diameter than our ordinary match balls. Their visit, however, was only partially successful, and the brothers Dion went home somewhat disappointed. But if the American Canon game, as played by the Dions, proved unattractive, some of their Billiard feats were really remarkable. An entertainment at the Crystal Palace concluded with some brilliant strokes by Mr. Joseph Dion. He made Canons by screw, follow, twist, side-stroke, and drag; played balls round, into, and upon hats, and finished by a remarkable *tour de force*, sending eight balls simultaneously round the table and into a space marked off in the corner, without one ball touching or kissing upon the other. It must be said, nevertheless, that the American games, however skilfully and brilliantly played, are infinitely inferior in variety to English Billiards. To this fact, and to this alone, can we attribute the comparatively slight impression made among amateurs by the presence in England of two of America's most renowned professional Billiard-players.

In the regular Three-ball Canon game, universal in France and thoroughly acclimatised in the United States, the American players showed to great advantage. Some of their Canons were of the best and most difficult character, and many of them such as could scarcely be made with small balls upon a 12-foot pocketed table.

I am not sure that a square 6-foot pocketless table would not be an improvement, for private-house play, on the miniature tables now in use. At any rate, though they have not been tried, they would be novel and furnish an opportunity for good Canon practice.

THE SPANISH (OR SKITTLE) GAME.

I have not often seen this game—which the Germans call *Kugel-Partie*—played in England, but in Vienna and Berlin it is very popular. It is played with three balls, one red and two white, and five Skittles or wooden pins. The Skittles are set up in the centre of the table in a diamond square, about two inches apart, thus . The red ball is placed on the Spot, and the first player strikes at it from one of the corner-spots in the Baulk semicircle. The game is made by Winning Hazards, Canons, and by knocking over the Skittles. It is usually played 21-up, though the number of points may be increased at the pleasure of the players. The following are the

RULES AND REGULATIONS.

I.

The player who knocks down a pin after striking a ball gains *two* points; if he knock down two pins, he gains *four* points; and so on, scoring *two* points for every Skittle knocked over. If he knock down the middle pin alone he gains *five* points; but should he topple them all over at one stroke he wins the game.

II.

The player who pockets the red ball gains *three* points, and *two* for each pin knocked over by the same stroke.

III.

The player who pockets the white ball gains *two* points, and *two* for each pin he knocked down by the same stroke.

IV.

The player who knocks down a pin or pins with his own ball *before striking another ball* loses *two* for every pin so knocked down.

V.

The player who pockets his own ball from another ball loses all the points he would otherwise have made by the stroke.

[For instance, if he play at the red ball, pocket it, and make a Canon, and at the same time knock down two pins, and hole himself, he loses *twelve* points—three for the red, two for the Canon, two for each pin, and three for his own ball going in off the red.]

VI.

The striker who forces his own ball off the table loses *three* points, and if he do so after making a Canon or Hazard, he loses as many points as he would otherwise have gained.

[The Rules as to foul strokes, &c., are the same as in the English game. The players make alternate strokes, after each has scored as many off his break as he can without missing a Canon or Hazard.

Sometimes this game is played with seven or nine Skittles, when the number of points played for is proportionally increased.]

GERMAN PYRAMIDS.

The German Pyramid game (*Pyramiden-Partie*) is played in the following manner:—"Twenty-one balls are arranged close to each other in the form of a triangle, by means of a triangular wooden frame. The frame is removed, and the balls stand on the part of the table of which the spot forms the centre, and with the base of the Pyramid about a foot from the cushion. The object of the game is to make a succession of Winning Hazards without once failing, and without making a Losing Hazard till the balls are all in the pockets.

"The player first breaks the mass of balls with his own ball. This may be effected either by a strong stroke on the point of the triangle, or (in cases where the player is allowed to miss once) by a Bricole taking the small end of the mass angularly, after which he may drive the remainder of the mass before his Cue, pocketing as many as he can, *except the ball he plays with*. Much depends on the manner in which the balls are broken to ensure a succession of winning strokes into the

different pockets, and for this purpose it is best for the balls to be spread well over the table. The player selects any ball he pleases to play at any other ball so as to make a Winning stroke each time. He is not limited in his choice of ball either to play *with* or *at*—only he is bound to make a Winning Hazard every stroke, and never to pocket the ball he plays with. The first failure forfeits the stroke, and the balls have to be replaced for another player. It is also necessary that *three balls should be holed in each pocket*, leaving two others to be disposed of at pleasure. The last stroke of all should be made with the player's original ball, pocketing the last ball and at the same time losing the other, either by a Following-stroke or Pyramid, or by any other mode of obtaining a Losing Hazard. Should all these conditions be fulfilled, and the table be cleared in twenty successive strokes, with at least *three balls in each pocket*, the player obtains the highest degree of success, and scores 398. Should he not succeed in losing his own ball at the last, as well as pocketing, only half (199) is scored. If he miss a stroke, so that the game is up before all the balls are pocketed, the score is determined by the number of balls in the pockets, provided each pocket is found to contain at least one ball. The score is then in proportion to the number distributed: as each ball of three in a pocket counts for more than if it were only one of two, if any pocket has only one ball, it lessens the value of each of those, however numerous, in the other pockets; and a single pocket remaining empty renders the whole void, and nothing is scored for the game, whatever number of balls may have been made in other pockets. The Marker walks round the table during the play, and warns the striker how many balls are already placed. The adversary is perfectly inactive during the alternate games. It is, in fact, a sort of *solitaire* for each player in turn.

“When the first game is over and the score marked, the balls are replaced for the second player; and after he is out the first player resumes, and so on in succession. The scores of the game on each side are added up at the end of the

match, and he who has scored most wins, bets being regulated by the number of points.

“Odds are given by allowing the inferior player to make one, two, or three faults in the game: *i.e.*, missing his ball or his stroke, or losing his own ball so many times in the game.”

The Baulk is no protection in this game for the non-striker's ball.

“There is less difficulty” (says the writer I quote) “in playing the Pyramid on a German table than on ours, the pockets being cut into the table, instead of being bags extending beyond it; so that in the case of two cushioned balls, either might pocket the other by a straight stroke, which on our tables is next to impossible. Indeed, very great skill would be required to complete the game of 398 on an English table. The great art consists in varying the stroke from one pocket to another, so as to fill all; the player usually keeping the ball he plays with nearly stationary by striking it very low, so as to place it for the next stroke, and avoid the risk of a Losing Hazard.”

THE SAUSAGE GAME.

Wurst-Partie, the German Sausage game, is so called from the balls being placed in a row across the centre of the table, between the middle pockets. Twelve coloured balls are so arranged, and the object of the player is to hole two in each pocket. By means of two Cues the balls are easily placed straight across the table. The adept, playing from the Baulk semicircle, strikes the outermost ball of the Sausage, so as to force at least one ball in the centre pocket. He who succeeds in pocketing all the balls in the fewest number of strokes, so as to leave two only in each pocket, wins the game. The players take strokes alternately, as soon as each fails in making a Winning Hazard (as in our Pyramids); and he who loses his own ball in a pocket, gives a Miss, or runs a Coup,

forfeits two points for each. *Two* points are scored for each ball pocketed ; but if the striker succeed in placing two balls in one pocket by two successive Hazards, he scores *four* points. Thus he may score the entire game, forty-eight points, without his adversary making a stroke : a rather unlikely achievement you will say, but I understand that there are players who occasionally do this. After his first stroke the player may select any ball he chooses to play *at* any other ball ; but he must be careful not to lose the ball he plays in a pocket, as thereby he not only forfeits two points, but loses his break. The Baulk is no protection in this game, the player with the ball in hand being entitled to play at or with any ball on the table. Some players insist upon the thirteenth ball being pocketed at the last stroke by a Double Hazard, under the penalty of the loss of four points. All the Rules observed in the English Game, as to foul strokes, &c., are common to the foreign games.

These are all the foreign games with which I am acquainted. I was in some doubt whether the American game should be placed in this chapter ; but as it is founded on Carline, I thought it right to do so.

I have refrained from adopting the terms used in some foreign games, as my book is mainly intended for English readers.

I have recently been informed that there is another and a better mode of playing German Pyramids, but have been unsuccessful in obtaining its correct details. But that, as Mr. Toots would say, is of no consequence ; for the truth is, that few foreign Billiard-games are popular in England, and the few that are played are incomparably inferior to our great scientific English game, Billiards !

CHAPTER XVIII.

CRAMP GAMES.

Musing I lean upon my Cue,
 And dream of some past day,
 When I made Canons fast and true,
 And Cramp Games oft did play.—THE POET CLOSE.

WHEN good players contend with amateurs, it is usual to give the latter some notable advantages—as thirty points in fifty, seventy in a hundred, four balls at Pyramids, and so on. But there are a variety of curious games which appear to have been invented for the special behoof of tyros when they find themselves opposed to professors. As some of these are worth knowing, I append descriptions of the best among them. It is, perhaps, hardly necessary that I should again warn youngsters against the manœuvres of some men who haunt public Billiard-rooms; but I may say that it is these gentry who are generally most fond of Cramp games. As an amusing instance of the games so called, perhaps the most common is

THE GO-BACK GAME.

This is ordinary Billiards played by two persons in the usual way, with Winning and Losing Hazards, Canons, Misses, Coups, foul strokes, &c. It is usual to play all Cramp games sixteen points up, but of course this number may be increased or decreased at the will of the players.

The peculiarity of the Go-back Game is this: the inferior player scores all the points he makes, but his opponent must either win in a single break, or in the interval of the other's score; that is to say, when the superior player has made (say) ten points, his adversary scores a Winning or Losing Hazard. The first then goes back to Love, or nothing, and

must begin again when his turn comes. The player giving the odds must, of course, be able to make a good break when a favourable opportunity occurs, and he should also know how to leave the balls "safe" when he ceases to score. He goes back when his opponent makes a Hazard, *not when he makes a Canon merely*; though some fine players can give their adversaries the advantage of the Canon in addition to the Hazards. It is impossible to calculate the odds at this game, as so much depends on the relative strength of the players. Kentfield, however, reckons it as equal to six points in sixteen. But as all who play the Go-back game are not Jonathans, the odds vary with the capacity of the player to score sixteen at a single break. The player who takes the odds—that is, he who counts all his points—breaks the balls; and then, if a Canon or Hazard be left on the table, there is no particular difficulty in a good player making sixteen. I have seen this game played 20, 30, and even 50 up: for it must be remembered that the superior player may score ten or fifteen points, and then, if his opponent fail to score at all, or make only a Canon, he goes on again, and adds (say) another dozen to his score, and leaves the balls safe. The amateur plays, and again fails to make a Hazard. The good player has now a capital chance of completing the allotted number of points and winning the game. It may happen, indeed, that he goes back half a dozen or more times before he succeeds in calling "game;" but, as a rule, I prefer the player who gives the points. It is said that Mr. Kentfield has played the Go-back game with only one pocket to five, and succeeded in winning half a dozen matches in succession. But, then, I should say that his opponent must have been a very thorough amateur!

I have played the Go-back with many adversaries. It was a favourite game with my dear old friend Michael Angelo Titmarsh; and it is only fair to say, that he beat me as often as I beat him, for he had a disagreeable knack of making a hazard just when I was within a couple or three points of the game, which obliged me to begin all over again.

ONE POCKET TO FIVE.

In this game the superior player chooses a single pocket (generally a top-corner one), and engages to make all his Hazards in that particular pocket; while his opponent has the other five pockets in which to score, in addition to his Canons. It would seem that the advantage is wonderfully in favour of the five pockets, but with a really good player this is not the case. He canons as often as he can, and often scores the game right off without making a Hazard at all; or he is careful to drive the ball towards his own particular pocket as often as he can. All the balls holed in his one pocket count for the superior player, while all Hazards made in the other five pockets go to his adversary's score. But if either player chance to make a Hazard in the prohibited pocket or pockets, the points so made are reckoned against him, together with a Canon, if one has been made by the same stroke. I have played hundreds of games of this kind, and have generally endeavoured to make as many as possible by Canons. One of my old adversaries—you would all know his name if I were to mention it—was so very clever in avoiding my pocket that my great and almost my only chance of winning lay in making Canons; but with ordinary players the odds are equal to about fifty points out of a hundred—half the game, in fact. All the rules of Billiards are observed in this capital Cramp game.

TWO POCKETS TO FOUR.

This game is played in precisely the same way as the last, except that the one player has four pockets instead of five, and the other two pockets instead of one. All the rules of Billiards are observed. Canons count as usual. The odds between even players is reckoned to be about ten points in fifty.

THE LIMITED GAME.

The table is divided down the centre, longitudinally, and any Hazard or Canon made on the side prohibited is forfeited to your opponent. It is a slow, stupid, and unscientific game.

SIDE AGAINST SIDE.

Between equal players this is not an uninteresting game. One player takes the three pockets on one side of the table, and the other the pockets on the opposite side. Canons count as in Billiards, and all Hazards made on the player's own side of the table add two or three points each, as they may be red or white, to his score. But if he pocket a ball on his opponent's side, the points made are reckoned against him. The ordinary rules of Billiards are observed, with these exceptions :—

I.

If the striker has made the last Hazard in the game, and his adversary take up a ball off the table, the game is over, and the striker wins it, although his ball should afterwards go into his adversary's pocket.

II.

If the striker, after having made the last Hazard in the game, should take up or move the balls when running, so as to prevent them going into his adversary's pocket, he loses the Hazard.

III.

If the striker make a Hazard in his adversary's pocket, and at the same time force his ball off the table, the Hazard scores against him.

THE STOP GAME.

The peculiarity in this game is that the player's ball must not touch a cushion, either in making a Hazard or Canon, with a single exception—that of playing Bricole at a ball in Baulk. The game is generally played by allowing one player all the advantages of ordinary Billiards, while the other is debarred from touching a cushion with his own ball under penalty of forfeiting one point and not being allowed to score the Hazard or Canon he makes.

RULES OF THE STOP GAME.

I.

Should the player's ball touch a cushion he loses *one* point; but no more, even though it touch it several times.

II.

Should the player make a Canon or Hazard, and his ball afterwards touch the cushion, he loses *one* point, and does not score the Canon or Hazard.

III.

In playing for a Hazard, if the ball go into the pocket it scores, even though it touch the edge of the cushion which forms the shoulder of the pocket, provided it does not double upon both sides of the pocket.

IV.

In playing back at a ball in Baulk, the striker is allowed to touch one cushion only with his ball: if his ball touch two cushions he loses *one* point.

All the other Rules of ordinary Billiards are observed in this rather slow and uninteresting game.

THE NOMINATION GAME.

This is ordinary Billiards with a difference, and it may be played any number of points up. The exception is that each player is obliged to name his stroke before making it ; and if he fail to make the stroke named, any Canon or Hazard made by that stroke is reckoned towards his adversary's game. It is commonly played by adversaries who cannot agree about the proportion of luck that may fall to the share of each. Except among good players it is anything but interesting. In naming a Canon it is required that the player shall say whether he intends to make it direct or off the cushion. There should always be an umpire to determine the score, &c.

THE COMMANDING GAME.

This is the regular game of Billiards played by two persons, one of whom has the advantage of all he makes, while the other is only allowed to make the stroke named by his adversary. The points are reckoned to be about equal to twelve in sixteen. In addition to the ordinary Laws of Billiards, the following are the generally accepted

RULES.

I.

The striker who plays at a different ball from that commanded must replace the ball so played at.

II.

The striker who misses the ball he is commanded to play at, and strikes the other, loses *one* point for the Miss, and the balls must be replaced ; and should he make a Hazard or Canon, it does not count.

III.

If the striker's ball be so situated that he cannot get at the ball he is commanded to play at so as to score, he must give a Miss, or endeavour to hit it by Bricole from a cushion.

IV.

If the striker's ball touch one ball, and he is commanded to play at the other, he may, if he can do so without moving the ball in contact with his own, score all the points he makes by the stroke.

V.

If the striker is commanded to play at the ball that touches his own, it is a foul stroke, and cannot be made.

CHOICE OF BALLS.

In this game, either player may strike *at* or *with* either of the three balls. It is commonly played against an adversary who plays in the usual way, or against one who scores from Hazards only. When the three balls are close together in the form of a triangle, the number of Canons that may be made, by playing first with one ball and then with another, is incalculable—provided, of course, that the striker play with something more than ordinary caution and skill.

WINNING AGAINST WINNING AND LOSING HAZARDS AND CANONS.

The name of this game sufficiently explains itself. The game is usually played by a professor against an amateur, when the odds in favour of the latter depend on the relative strength of each player.

THE BAR-HOLE GAME.

One pocket is closed to each player, and all Hazards made in it count against the player. Between equal players, of course, there are no odds. It is an uninteresting game, seldom played. All the usual Laws of Billiards are observed.

THE BRICOLE GAME.

This game has been already explained in the Doublet game (pp. 245, 246); but as it differs somewhat from that, I may as well describe it, and so conclude my list.

Playing Bricole is playing a ball against a cushion so as to make it return or recoil upon a ball on the opposite side or in another part of the table. It is sometimes played against the Winning and Losing Canon game, when the odds in favour of the latter are very great—perhaps equal to seventeen out of twenty-five. When both players play Bricole ten points make the game. The points are made only from Bricole Hazards and Canons, all points not so made being reckoned against the player.

The player who strikes his adversary's ball, without previously making his ball rebound from the cushion, forfeits *one* point.

Should the player, after striking his adversary's ball without a previous rebound from the cushion, pocket his own ball, or force it over the table, he forfeits *three* points.

If, after playing Bricole, and striking his opponent's ball, the player pocket his own ball, or force it over the table, he forfeits *two* points.

The other Rules and Regulations are the same as in ordinary Billiards.

CHAPTER XIX.

THE CHAMPION RULES AND THE CHAMPIONSHIP.

Plague on't ; an' I thought he had been valiant, and so cunning in fence, I'd have seen him damned ere I'd have challenged him.—SHAKESPEARE, *Twelfth Night*, Act iii., Scene 4.—*Sir Andrew Aguecheek*.

MANY suggestions have from time to time been made as to revisions of the Laws of Billiards, but none of them seem to have been accepted as complete. The following are published by the principal table-makers as the

CHAMPIONSHIP RULES OF THE GAME OF BILLIARDS.

AS REVISED BY THE CHIEF PROFESSIONAL PLAYERS.

1. The choice of balls and order of play shall, unless mutually agreed upon by the two players, be determined by stringing ; and the striker whose ball stops nearest the lower [or bottom] cushion, after being forced from Baulk up the table, may take which ball he likes, and play, or direct his opponent to play, first, as he may deem expedient.

2. The red ball shall, at the opening of every game, be placed on the top [or red] spot, and replaced after being pocketed or forced off the table, or whenever the balls are broken.

3. Whoever breaks the balls must play out of Baulk, though it is not necessary that he shall strike the red ball.

4. The game shall be adjudged in favour of whoever first scores the number of points agreed on, when the Marker shall call "game ;" or it shall be given against whoever, after having once commenced, shall neglect or refuse to continue when called upon by his opponent to play.

[The scores are counted as below.]

5. A two stroke is made by pocketing an opponent's ball, or by pocketing the striker's ball off his opponent's, or by making a Canon, to effect which the striker must cause his ball to strike both the others.

6. A three stroke is made by pocketing the red ball, or by pocketing the striker's ball off the red.

7. A four stroke may be made by pocketing the white and spot-white balls, or by making a Canon and pocketing an opponent's ball, or by making a Canon and pocketing the striker's ball, the non-striker's ball having been first hit.

8. A five stroke may be made by scoring a Canon and pocketing the red ball, or by a Canon and pocketing the striker's ball after having struck the red ball first.

9. To effect a six stroke, the red ball must be struck first, and the striker's and the red ball pocketed, or by a Canon off an opponent's ball on to the red and pocketing the two white balls.

10. A seven stroke is made by striking an opponent's ball first, pocketing it, making a Canon, and pocketing the red also, or by making a Canon and pocketing the red and an opponent's ball, or by playing at an opponent's ball first and pocketing all the balls without making a Canon.

11. An eight stroke is made by striking the red ball first, pocketing it, making a Canon, and pocketing the striker's ball, or by hitting the red first and pocketing all the balls without making a Canon.

12. A nine stroke is made by striking an opponent's ball first, making a Canon, and pocketing all the balls.

13. A ten stroke is made by striking the red ball first, making a Canon, and pocketing all the balls.

14. If the striker scores by his stroke he continues until he ceases to make any points, when his opponent follows on.

15. If when moving the Cue backwards and forwards, and prior to a stroke, it touches and moves the ball, the ball must be replaced to the satisfaction of an adversary, other-

wise it is a foul stroke; but if the player strikes, and grazes any part of the ball with any part of the Cue, it must be considered a stroke, and the opponent follows on.

16. If a ball rebounds from the table, and is prevented in any way, or by any object except the cushion, from falling to the ground, or if it lodges on a cushion and remains there, it shall be considered off the table, unless it is the red, which must be spotted.

17. A ball on the brink of the pocket need not be "challenged;" if it ceases running and remains stationary, then falls in, it must be replaced, and the score thus made does not count.

18. Any ball or balls behind the Baulk-line, or resting exactly upon the line, are not playable if the striker be in hand, and he must play out of Baulk before hitting another ball.

19. Misses may be given with the point or butt of the Cue, and shall count one for each against the player; or if the player strike his ball with the Cue more than once a penalty shall be enforced, and the non-striker may oblige him to play again, or may call on the Marker to place the ball at the point it reached or would have reached when struck first. [The butt may also be used for playing a ball in hand up the table in order to strike a ball in Baulk.]

20. Foul strokes do not score to the player, who must allow his opponent to follow on. They are made thus:—By striking a ball twice with the Cue; by touching with the hand, ball, or Cue, an opponent's or the red ball; by playing with the wrong ball; by lifting both feet from the floor when playing; by playing at the striker's own ball, and displacing it ever so little * (except whilst taking aim, when it shall be replaced, and he shall play again).

* This rule governs the cases of balls moved *before* taking aim. In the first American Handicap, January, 1875, I, as Umpire, gave my decision in accordance with this rule, and thereby displeased certain players, who wrote to the papers and displayed considerable temper. In the end, however, they have all agreed that I was right; for in a similar case which occurred in the Four-Handed match between Cook and Roberts against Stanley and Taylor, in the following spring,

21. The penalty for a foul stroke is losing the lead, and, in case of a score, an opponent must have the red ball spotted, and himself break the balls, when the player who made the foul must follow suit, both playing from the D. If the foul is not claimed the player continues to score, if he can.

22. After being pocketed or forced off the table, the red ball must be spotted on the top spot, but if that is occupied by another ball, the red must be placed on the centre spot between the middle pockets.

23. If in taking aim the player moves his ball and causes it to strike another, even without intending to make a stroke, a foul stroke may be claimed by an adversary. (See Law 15.)

24. If a player fail to hit another ball, it counts one to his opponent; but if by the same stroke the player's ball is forced over the table or into any pocket, it counts three to his opponent.

25. Forcing any ball off the table, either before or after the score, causes the striker to gain nothing by the stroke.

26. In the event of either player using his opponent's ball and scoring, the red must be spotted and the balls broken again by the non-striker; but if no score is made, the next player may take his choice of balls, and continue to use the ball he so chooses to the end of the game. No penalty, however, attaches in either case unless the mistake be discovered before the next stroke.

27. No person, except an opponent, has a right to tell the player that he is using the wrong ball, or to inform the non-striker that his opponent has used the wrong ball; and if the opponent does not see the striker use the ball, or, seeing him, does not claim the penalty, the Marker is bound to score any points made to the striker.

28. Should the striker [whose ball is in hand], in playing

Roberts objected to a stroke of Taylor's, and a discussion arose, when the persons in the room were appealed to, and they—as partisans always do—decided in favour of the younger players. This decision by no means settled the point, for it was sentiment, and not law, which won the day.

up the table on a ball or balls in Baulk, either by accident or design, strike one of them [with his own ball] without first going out of Baulk, his opponent may have the balls replaced, score a miss, and follow on ; or may cause the striker to play again, or may claim a foul, and have the red spotted and the balls broken again.

29. The striker, when in hand, may not play at a cushion within the Baulk (except by going first up the table) so as to hit balls that are within or without the line.

30. If in hand, and in the act of playing, the striker shall move his ball with insufficient strength to take it out of Baulk, it shall be counted as a miss to the opponent, who, however, may oblige him to replace his ball and play again. [Failing to play out of Baulk, the player may be compelled to play his stroke over again.]

31. If in playing a pushing stroke the striker pushes more than once, it is unfair, and any score he may make does not count. His opponent follows by breaking the balls.*

32. If in the act of drawing back his Cue the striker knocks the ball into a pocket, it counts three to the opponent, and is reckoned a stroke.

33. If a foul stroke be made whilst giving a miss, the adversary may enforce the penalty or claim the miss, but he cannot do both.

34. If either player take up a ball, unless by consent, the adversary may have it replaced, or may have the balls broken ; but if any other person touches or takes up a ball it must be replaced by the Marker as nearly as possible.

35. If, after striking, the player or his opponent should by any means obstruct or hasten the speed of any ball, it is at the opponent's or player's option to have them replaced, or to break the balls.

36. No player is allowed to receive, nor any bystander to offer, advice on the game ; but should any person be appealed to by the Marker or either player, he has a right to offer an

* This is a constant source of dispute. Hardly any pushing stroke is made without the tip of the cue leaving the ball and again touching it.

opinion; or if a spectator sees the game wrongly marked he may call out, but he must do so prior to another stroke.†

37. The Marker shall act as umpire, but any question may be referred by either player to the company, the opinion of the majority of whom shall be acted upon.

These Laws, in all their verbosity and lack of grammar, are not universally adopted. I think that my readers generally will admit that the Code I have given in a previous chapter will better meet the requirements of players, both amateur and professional.

THE CHAMPIONSHIP.

Previous to 1870, John Roberts, of Manchester, was everywhere admitted and accepted as the most accomplished Billiard-player in England. He had held that position for more than twenty years; and though the question of his superiority to Kentfield (the well-known "Jonathan," of Brighton) was sometimes discussed—notably by Mardon in his book, "Billiards, Five Hundred-up"—no opportunity for practically testing it was ever afforded. There were, however, younger and more ambitious men anxious to try their skill against the great Manchester player. Though the elder Roberts was tacitly admitted as Champion, he held no distinctive sign of his honourable and onerous post. In 1869, therefore, Messrs. Burroughes and Watts proposed a gold Trophy Cup, worth £200, and offered to provide a table on which the first Championship match should be played. The proposal was heartily accepted by professional Billiard-players, and the arrangements were speedily concluded by which the Championship matches have since been governed. The Gold Cup was purchased at the joint expense of Messrs. Burroughes and Watts, Messrs. Thurston, and Messrs. Cox and Yeman,

† This is a bad law, as it allows far too much liberty to the lookers-on. In all matches for money there should be two referees and an umpire, whose decision should be final. In most cases, however, the marker's decision is sufficient.

and the table is alternately provided by one or other of these well-known firms. A question had, however, arisen which it was necessary to settle previous to the initial match. The Spot-stroke, first prominently introduced by the elder Roberts, had, in the hands of William Cook, Joseph Bennett, John Roberts, junior, and other young players, been so assiduously practised and so thoroughly conquered, that it was thought necessary, in order to equalise the chances of the players, to essentially alter the conditions of the game. Hence, the narrowing of the pockets, and the placing of the spot nearer to the top cushion on the Championship tables, a change which, while lengthening without improving the game, has continued in all the Championship matches that have yet been played. On the 11th of February in that year William Cook met the elder Roberts, and in a match of 1200 points defeated him by 117, in five hours. But the honours of the Championship were soon wrested from him, for in the following April, John Roberts, junior, played Cook a game of 1000 up, and beat him by 478 points in about three hours and five minutes. Alfred Bowles, of Brighton, in the following month challenged the new Champion, and was beaten by 246 points. Then Joseph Bennett, the eldest of a family of fine players, challenged young Roberts, and on the 28th of November in the same year played and beat him, by 95 points in four hours and three-quarters. Joseph Bennett held the post of Champion for about two months only. In the following January, John Roberts, junior, again played Bennett, and this time became the victor by no fewer than 363 points in 1000, in something over three hours and a quarter. Then Cook once more appeared as a competitor for the coveted distinction. He challenged John Roberts, junior, and on the 25th of May, 1871, regained the Championship. For four years he held that position, though not without having had to fight for it. Joseph Bennett challenged him, and, on the 21st of November, 1871, was beaten by 58 points. John Roberts, junior, again challenged him, and was again defeated — decisively, by 201 points in 1000, on the

4th of March, 1872. According to the terms arranged for these matches, it is necessary for the Champion to retain his post for five years before he becomes the absolute owner of the Cup.

The Tenth Match for the Championship Gold Cup and a stake of £200 was played in the Great Hall of the "Criterion," Regent Circus, between William Cook and John Roberts, junior, on the 24th of May, 1875. This match was won by Roberts, by 163 points, in something less than three hours and three-quarters. Immediately afterwards Cook challenged his conqueror; and on the 20th of December, 1875, played him at St. James's Hall, and was again beaten—now by 135 points, in the good time of three hours and twenty-four minutes. Again Cook challenged Roberts; but the Manchester player left England for Australia in the spring of 1876; and hence Cook, in accordance with the conditions of the contest, again, and rightfully, became Champion.

THE ELEVENTH MATCH FOR THE CHAMPIONSHIP.

Roberts, after a most successful starring tour in the Australias, beating every player whom he encountered and winning golden opinions from all sorts of people, paid a short visit to India, whence he sent a challenge to Cook, which was immediately accepted. The challenge arrived some time in March, 1877, and on the 28th of May following, the old antagonists met to decide a question which was then, and had for years, been practically undecided, and, in the opinion of some, remains undecided still—which was the better player.

This time the match was played in the saloon of the Gaiety Restaurant, Strand, on a grand new table, especially built by Messrs. Thurston and Co. As before, the game was 1000 up, for a stake of £200 and the Champion's Gold Vase. Anticipation ran somewhat high, and by the hour appointed

for commencing the play, the room was well-filled, though scarcely by so distinguished a company as that which witnessed the first contest. Then, H.R.H. the Prince of Wales and many Noblemen and Leaders of Society were present ; all the principal Clubs and Newspapers were fully represented, and the public interest in the event was decided and well-nigh universal. On the last occasion the arrangements for publicity were not nearly so complete as could have been wished, and the attendance was by no means of so pronounced a character as before. Nevertheless, there was a considerable gathering of Billiard amateurs, and great applause followed each display of more than ordinary difficulty or novelty ; with, it must be confessed, an utter absence of the rather loud and speculative element by which the first contest had been characterised.

John Roberts, junior, by his non-acceptance of Cook's challenge in the early part of 1876, forfeited his right to the title of Champion. Considerable interest in the Clubs and the Billiard world was therefore excited when it became known that, in his turn, Roberts had challenged Cook. Wagers were immediately offered and accepted about the Manchester man's chances of regaining his lost honours. The great fame and personal popularity of Cook, however, induced many to support his claims. He had been lately playing excellently well. Only a week before, he encountered Moss, of Manchester, and, in a match for £200, made a break of 156, the largest break ever accomplished on a Championship table ; and in other matches he had also shown himself to be in what is called excellent form. The present encounter, therefore, was looked upon by many as a deciding test of their respective merits as Billiard players.

For nearly the first half of the game Cook held his position bravely. Though Roberts played finely, got many points ahead, and was much favoured by luck, Cook overtook and passed him, till, with breaks of thirty-six (twice), fifty-nine, twenty-four, &c., the game was called—"413 all." From this point, however, Roberts, having all the good

fortune of the breaks, and playing with great confidence and execution, got once more in front—a position from which he never retired. Finally, with a grand break of 118, he placed his score in an almost unassailable position—923 to 647. The contest seemed over, but still Cook struggled gamely on; and, even when his adversary had reached 999, actually played a capital thirty-four, and unfortunately left his ball over the right-hand top pocket. Roberts drove it in, and thus won the match by 221 points!

The following are the precise figures of the game :—

ROBERTS.	COOK.	ROBERTS.	COOK.	ROBERTS.	COOK.
1 (miss)	1 (miss)	248	298	687	555
2	1 (miss)	285 (37)	314 (16)	702 (25)	562
6	18	292	350 (36)	709	562
17	18 (miss)	323 (31)	350	710	570
25	26	326	356	714 (miss)	573
25	26	330 (miss)	357	714	573
26	28	342	372	718 (d. b.)	576
67 (41)	30	370 (28)	374	751 (33)	591 (15)
81	30	388 (18)	393 (19)	751	595
96	47 (17)	408 (20)	413 (20)	757	605
96	49	444 (36)	432 (19)	783 (26)	627 (22)
109 (d. b.)	49 (miss)	496 (52)	434	803 (20)	633
110	61	498	463 (29)	805	638
117	78	515 (17)	463	923 (118)	647
125	78	515	496 (33)	923	649
149 (24 d. b.)	78	550 (35)	496	925	653
150	92	621		925 (miss)	654 (miss)
152	102	Interval of half an hour. Cook in the middle of a break.		926	655
154	111			926	670
185 (31)	111			926	678
185	115			935	685
190	126		518 (24)	935 (miss)	731 (46)
198 (miss)	129	621	523 (b.)	939	739 (d. b.)
204 (miss)	188 (59)	622 (miss)	533	939	739
205	211 (23)	637 (15)	533	961	741
215	239 (24)	651	554 (19)	961	741
215 (miss)	242	666 (15)	554	992 (31)	745
230 (15)	253 (11)	676	554	992	745
243 (13)	262 (9)	678	554	999	779 (34)
248	298 (36)	678 (miss)	555	1001	

These figures will serve to show the progress of the match. It will be seen that even up to the last the chances of success were never altogether without hope of retrieval. People believed, after Cook's performances at Manchester and in previous Championship matches, that he was still capable of pulling off the game. But in this, as in previous contests, the great break was the deciding test. Roberts made it—the

second largest break in the matches for the Championship—and won!

I may here fortify my opinion by that of another witness, the representative of the *Sportsman* newspaper. He says:—“The betting at the commencement of the play was all in favour of Roberts, who was in splendid trim, and seems to have, if anything, improved during his Antipodean trip. His execution was marked throughout by its precision and judgment of strength, and he also had the best of the luck during the greater part of the contest. Cook we have seen play much better; he missed comparatively easy strokes; but he was fighting an up-hill battle all through, and that, too, with much the worst of the luck.”

When Cook had made his 33 break, and carried his game to 496 against 515—just nineteen points behind—he proposed an interval of rest. He was possibly a little overcome by the extreme heat of the room, which at this time was greatly crowded. Roberts, however, did not agree to take the interval at that moment, but went on and made 35, which took his score to 550. In the middle of Cook's next break—that is, when he had passed 500—the Manchester player himself proposed a rest, and Cook consented to take it. It seemed to me at the time, and I still think, that this was a mistake. The interval should have been called a little earlier or a little later. Cook should either have stopped at his 496, or have gone right on. The delay in the middle of his break was fatal. Error of judgment on the one side and clever finesse on the other has lost and won many matches. It was so in this case. Cook's mistake was his opponent's opportunity; and how well he profited by the chance afforded him is seen in the figures of the score. It is quite useless now, however, to speculate upon what might or might not have happened had such and such things not occurred. If Helen had not run off with Paris, there would have been no siege of Troy!

The result of the recent contest for the Billiard Championship is not, however, considered conclusive. It is felt that a

single game between these two players upon a small-pocket table decides really nothing. It is a duel in which first one and then the other comes off victorious. All, or nearly all, seems to depend on the great break and the part of the game in which it happens to be made. The conditions of the Championship match will, in the opinion of many who profess to understand Billiards, have certainly to be altered. There is no valid reason, they say, why the contest should not take place on an ordinary table, and consist of a series of games—say, the best of three or five. Till such a change takes place—as they declare it must, sooner or later—it is impossible to say absolutely which is the better player. I profess to no positive personal feeling in the matter, but such a change would undoubtedly give another chance of distinction to Joseph Bennett, Taylor, Stanley, Shorter, and others of the famous spot-stroke players, who, by the present arrangements, are practically debarred from the competition. As it is, John Roberts, jun., has won the distinction of signing himself Champion, which distinction he will retain till, in his turn, he is once more defeated by Cook, who will again challenge him ; or, possibly, by one of the ambitious young players who are understood to covet the honours and emoluments of the post.

I think, too, that the match for the Championship should be played in a room large enough to accomodate a greater number of spectators, including ladies. The selection of the comparatively small saloon in which the last contest took place was in many respects unfortunate. The press was only partially represented—no reporters for the *Times*, *Post*, *Daily News*, *Globe*, *Echo*, *Field*, *Era*, *Dispatch*, *Sporting and Dramatic News*, *Sporting Gazette*, *Lloyd's*, and other papers of large circulation, being present ; and the *Billiard News*, the paper of all others in which a full report might have been expected, contented itself with a mere quotation from the *Sportsman* !

Just a word more. In his great match with Cook, Roberts played with more judgment, better strength, greater skill, and altogether finer and more precise execution than he ever

before exhibited. He is now Champion of English Billiards, and I heartily congratulate him on his well-merited success.

The following record of the Championship matches will be of interest to many amateurs.

DATE.	WINNER.	LOSER.	WON BY	TIME OF PLAY.
			points.	h. m.
Feb. 11, 1870.	W. Cook.	John Roberts, sen.	117	5 —
April 14, 1870.	John Roberts, jun.	W. Cook.	478	3 4
May 30, 1870.	John Roberts, jun.	Alfred Bowles.	246	4 10
Nov. 28, 1870.	Joseph Bennett.	John Roberts, jun.	95	4 45
Jan. 30, 1871.	John Roberts, jun.	Joseph Bennett.	363	3 22
May 25, 1871.	W. Cook.	John Roberts, jun.	15	3 50
Nov. 21, 1871.	W. Cook.	Joseph Bennett.	58	4 23
March 4, 1872.	W. Cook.	John Roberts, jun.	201	3 27
Feb. 24, 1874.	W. Cook.	John Roberts, jun.	216	3 10
May 24, 1875.	John Roberts, jun.	W. Cook.	163	3 42
Dec. 20, 1875.	John Roberts, jun.	W. Cook.	135	3 24
March 1876 to May 1877.	Cook again Champion, in default of Roberts accepting his challenge.			
May 28, 1877.	John Roberts, jun.	W. Cook.	220	3 18

The first match was played 1,200 points up ; all the others have been 1,000. The best breaks have been 93, made by Bennett in his match with Cook ; 116 and 121, both made by Cook in his matches with Roberts, jun., in 1872 and 1874 ; and 118, by Roberts in the above-mentioned contest. Except the match on the 24th of May, 1875, which was played at the Criterion, all these contests took place at St. James's Hall. The Championship match of 1877 was played, as already stated, at the Gaiety Restaurant, Strand, which for some time previous had been the accepted theatre for public exhibitions and money matches.

That the match for the Championship was not, and is not, conclusive, was proved within a fortnight. On Thursday, the 7th of June, Cook and Roberts played a match of 1,000 up at the Crystal Palace, on an ordinary table. Everybody believed that the Manchester hero would certainly win, and heavy wagers were laid on his chances of success. There

were crowds of people present to witness his triumph. In the opinion of the majority it would be more signal and complete than ever. And yet he lost the game by over 200 points; even though at one time his score was far ahead. Cook played breaks of astonishing character, and Roberts, though he is said to have speculated heavily on the event, and to have looked upon his victory as almost certain, was compelled to succumb to the prowess of his gallant opponent. Such is the uncertainty of Billiards, even in the hands of its most prominent professors!

On the Tuesday evening previous to his Crystal Palace match with Cook, the Champion also suffered signal defeat: this time at the hands of Shorter, the winner of the American Handicap. The game was 750 up, Shorter receiving a start of 150 points on an ordinary Club-table. The new Champion lost by 319 points—in other words, Shorter played 600 while Roberts was making 431! In the seven games at Pyramids which followed, Shorter was also successful. He received one ball in each game, and won—the first by nine to six; the second and the third he lost respectively by nine balls to six; he won the fourth by nine to six; the fifth by ten to five, and the seventh and deciding game by eleven balls to four. On Monday, the 18th of June, Roberts sustained a third defeat. He lost a match for £500 against Timbrell—who had 300 start in 1,000—by no fewer than 439 points!

There is a matter which, in this record of the Championship Contests, needs to be set straight. Some persons having stated that Cook claimed the Championship in consequence of the departure in 1876 of the younger Roberts from England, he thought it well to put the facts in their true light. This he did in the following letter:—

“ TO THE EDITOR OF THE SPORTSMAN.

“ SIR,—As a great deal of misapprehension appears to exist as to the circumstances under which I held the title of Champion previous to the late match, I beg to state that I

challenged J. Roberts quite ten weeks before he left this country for Australia ; he therefore had plenty of time to play, but, for some reason, refused.

“ At the expiration of two months I claimed the Champion Cup, according to the rules, and not (as has been unjustly stated in some quarters) by taking advantage of Roberts’s absence.—Yours truly,

“ WILLIAM COOK.

“ 99, Regent Street, W., June 6, 1877.”

The following is a description of the Championship Trophy, manufactured by Mr. J. W. Benson, of Old Bond Street. A silver vase especially designed. It is of novel form, surmounted by the John of Bologna figure of Mercury. On each side sits a figure of Victory or Fame extending a laurel wreath in one hand, and offering a Maltese cross with the other. The body of the vase is richly embroidered all over with moresque ornaments. On one side is a bas-relief in repoussé work of a billiard room, table, players, and accessories ; and a shield on the other side bearing a suitable inscription. The whole is enriched by parcel gilding and burnishing. The vase stands on an ebony pedestal, the total height being about 2 feet 6 inches.

THE PYRAMID CHAMPIONSHIP.

Till July, 1874, John Roberts, jun., had the reputation of being the best Pyramid player in England—a reputation till then practically unchallenged. A desire had, however, been expressed in favour of a competition in Pyramids similar to that existing in Billiards ; and to stimulate this, Messrs. Burroughes and Watts offered to provide a Champion Shield to be played for by the two most noted professionals. Cook, the then Champion of Billiards, immediately challenged Roberts, and a match was accordingly arranged and played at the Guildhall Tavern, when Cook proved the victor by 11 games

to 9, and thus became the holder of the shield. After that no player had been bold enough to question his right till the spring of 1875, when D. Richards offered to play him for the Championship and a stake of £100. Cook, of course, accepted the challenge, and on the evening of March 6 the match was played in the banqueting-room of the Guildhall Tavern, before a full company, among whom were some of the best-known amateurs and members of West-end and City clubs. The match, consisting of the best of 21 games, excited considerable interest, the Champion, however, being decidedly the favourite. The play was of an exceedingly interesting nature, and after a while the score stood—Richards 6 games; Cook 5. An interval of half an hour then took place, after which Cook won the 12th game by eight balls to love—6 games all; the 13th by nine to six, and the 14th he lost, leaving the score 7 all. The 15th was won by Richards, who in this, as in his previous game, had two very lucky strokes. Cook won the next by one ball only. Richards took the first ball in the 17th, which was decidedly the best contested game, up to a certain point, which had yet been played, each man taking especial care to try for safety. In this style, however, Richards was a little too careful, for he missed a ball, and then Cook went in and made the game right off, and won—9 to 8. The next game was won by the Champion by eight balls to love, and the game was called—Cook, 10; Richards, 8. The 19th, and as it proved, the deciding game, was won by five balls—11 games to 8 by Cook, who thus won the stake, and retained the Championship of Pyramids.

William Cook still remains the Pyramid Champion, he having beaten the younger Roberts in July, 1874, and Richards in the spring of the following year, as stated above. With the honorary title was given the Silver Challenge Shield, which, by the conditions of the contest, has become his private property, and cannot now be played for. In any future match for the Championship of Pyramids, there will, therefore, need to be other arrangements for a distinctive sign of victory.

CHAPTER XX.

CURIOSITIES OF BILLIARDS.

One with a flash begins, and ends in smoke ;
 The other out of smoke brings glorious light.

HORACE, *Art of Poetry*, Trans. by Earl of RosCOMMON, 1670.

THE following, from the *Morning Advertiser*, January 1, 1873, I have been requested to republish ; and I do so with great pleasure, as what I then wrote exhibits two somewhat remarkable phases of the game as practised in these present days.

“ TWO EXHIBITION MATCHES.

“ The taste for Billiards seems in no danger of languishing for lack of good players. The game has in every way improved since the days when Jonathan was its acknowledged chief ; and now that it is rescued from the ‘ raffs,’ and fairly admitted into polite society as one of the best of indoor athletic amusements, we may speak and write of it with confidence, and without that affectation of ‘ bated breath ’ so usual with its apologists only a very little time ago.

“ It is a real treat to see two fine players engage in a friendly contest. But there are matches and matches. Those recently played at the Crystal Palace are of the pleasantest. The room is spacious enough to seat a couple of thousand spectators with ease and comfort, and allow everyone to see the game : the table is of the newest and most approved construction ; the cues and balls are of the best ash and ivory ; the Marker is civil, correct, and audible ; the lights are admirably placed ; and the players—well, they are Cook and Bennett. Both familiar with the game from childhood : able to make Hazards and Canons before they could spell ; and all

their lives in constant practice, under the guidance of their respective fathers, known for many years as players and table proprietors, it would be strange indeed if these young men were anything but prominent in their profession. But they are more; for at this moment Cook is probably the finest Billiard-player in the world, and Bennett is his most powerful antagonist; though John Roberts the younger, Stanley, and Taylor may, perhaps, some day, dispute with him the distinction of being second best.

“Very pleasant, too, is it to watch the interest exhibited by the ladies in every little bit of finesse, every grand *coup*, every fine Hazard or all-round Canon; and to hear that gentle buzz of approbation which is more gratifying than the loud and pronounced applause of their fathers, brothers, and cousins. Pleasant to look round at the audience during the pauses of the play, and see the knowing glances of the younger men and the surprised air of the elders as the break mounts up from 20 to 50, from 50 to 100, and thence onward to any possible number, checked only by the Marker’s cry of ‘Game!’ Pleasant, too, to feel that the improved tone of society with respect to Billiards is due to Gentlemen players; and not a little, allow me to add, modestly, to the manner in which, during the last twenty years, the game has been explained and advocated in the public Press.

“If, when the Crystal Palace was removed from Hyde Park to Sydenham Hill, it had been proposed to alternate the scientific lectures and the classical concerts with Exhibition Billiard matches, Messrs. Owen Jones and Digby Wyatt would have stared aghast, and Sir Michael (then Mr.) Costa smiled incredulously! But Billiards has lived down prejudice, and come at last to be considered a fitting game for gentlemen—aye, for ladies, too; for many of the fair lookers-on evidently knew enough of its mysteries to appreciate them, and to discriminate between excellent and merely ordinary play.

“In their late matches at the Crystal Palace the Professors wisely took the advice tendered them, and played the game in its integrity—the Spot-stroke no longer barred. The

spectators were not slow in appreciating the change ; and, by way of novelty, a few games of Pyramids were added to the entertainment.

“ The Concert is over, and by five o'clock the Billiard-room is well filled in every part—ladies occupying seats both on the floor and in the galleries. Precisely at the time appointed the combatants enter in their shirt-sleeves—the costume *de rigueur* for Billiards—and almost before the hum of applause which greets them has subsided, they have begun their game. Cook gives a miss in baulk—the best plan, and certainly less dangerous than attempting to score off the spot. Bennett follows, also with a miss, under the cushion, just beyond the middle pocket, and the balls look safe enough. On the principle, however, of giving first blow, proverbially said to win the fight, Cook plays a strong slow Side-stroke upon the white, and sending his ball gently up to the red, makes his first Canon. Suppressed applause. The three balls then lie so closely together that you may cover them with a hat, and eight pretty little Canons is the consequence—19 to 1. Missing his tenth Canon, he leaves an opening for his opponent, but Bennett can only make a red Hazard, and Cook again goes on ; this time with a break of 65, in Losing Hazards and Canons. Bennett now has his chance, and scores 12, and then Cook makes 5, and leaves the balls for his antagonist—89 to 16. Determined, apparently, to begin in earnest, Bennett pockets the red, and gets into position at the top of the table. He makes 10 Spot-strokes in succession, and unfortunately breaks down, leaving the game—Cook, 89 ; Bennett, 49. Cook goes on with a break of 8, and is followed by Bennett with 10—97 to 59.

“ Then Cook essays another chance, but succeeding only in making a Canon and a winning Hazard, runs into baulk. With the playing-ball in hand, Bennett makes 16 by all-round play, and still leaves himself 26 points in the rear—101 to 75. Cook, however, can make but a red Losing Hazard and Canon, when Bennett once more goes in. He handles the break with dexterity, and in a series of Hazards and Canons

catches his opponent and passes him—120 to 101. And so the 'game proceeds, each player making his ten or a dozen, till it stands—Bennett 258, Cook 159. With 99 to pull up, the Champion makes a grand effort ; and, carefully canoning, he presently gets a chance of pocketing the red. He seizes it immediately, works into position, and for the first time in the game begins a series of Spot-strokes, which carry him far and away beyond his opponent.

“Once on the Spot, the Champion's game is secure. Every time Bennett gets a chance he tries hard to make a long score, but for a while he invariably fails, seldom succeeding in pocketing the red in the corner more than five or six times. But at last he, too, finds his opportunity. Cook has again to sit down, while his adversary, with a quiet but anxious air, stands behind the playing-ball and begins to score. The spectators' attention is aroused ; and they are not disappointed, for the clever little man plays Hazard after Hazard, and Canon after Canon, till he brings his score from 266 to 406—a break of 140, in which he has made no fewer than 46 Spots, though not consecutively. It is fine to note the ease and *aplomb* with which he makes his Hazards in the corner pockets, and when at last he breaks down, he is 101 ahead !

“But his hour of triumph is over. He never has another chance. His adversary is too powerful for him ; for Cook, after a few slight breaks, again gets into position at the top of the table, and never fails to score till the Marker's emphatic ‘Game !’ breaks the spell that binds the spectators' attention, and releases most of the company, who go off to hear Mr. Coward on the organ or visit the aquarium.

“These Palace Exhibition Matches are played under the most favourable circumstances. There is nothing to disturb the enjoyment of the visitors : no betting, no smoking, no noise ; nothing to lead us to suppose there is, or ever was, anything disreputable about the Royal Game of Billiards.

“There is, however, another aspect of the picture—a reverse side to the medal—not so pleasant to look upon.

“In an establishment not a hundred miles from the Crystal Palace, there is played, a few hours afterwards, an Entertainment Match between two noted professionals—one of whom, I am informed in a confidential whisper by my next neighbour, actually aspires to the Championship! The room is crowded, well-lighted, and presently rather fuller of smoke than is agreeable; for the spectators are all of the male sex. Among them are some well-known players, and not a few *habitués* of Fleet Street and the Strand. The game is 1,000 up, the younger player receiving 400 points as odds. It goes on with varying success, till it stands at 740 to 380. Several small wagers have been offered and taken among the company, and considerable interest is felt in the result. Everybody thinks that Spot with 740 is bound to win, for he is playing steadily and well. But Whiteball, at 380, suddenly exclaims, ‘I will take 10*l.* to 6*l.* I win the game!’ Young Mr. Green lays the odds—and repents. For from that instant Spot fails to make the most palpable Hazards, and tries all-round Canons, which he cleverly misses by about a hair’s-breadth. Whiteball gets up to the top of the table and makes some twenty Winning Hazards, and when he has caught and passed his opponent, backs himself at three to one to win the game. Again he succeeds in tempting the avarice of the lookers-on. Mr. Softley and Mr. Pigeon accept his offer, and when young Spot again gets his chance it really looks as if he *must* win. ‘Nine hundred and forty-seven to eight hundred and sixty,’ is called by the Marker, and silent excitement is felt by all the company. More bets and less conversation; and at last, when only a few Hazards are needed to make up Spot’s score to the winning thousand, he unaccountably breaks down, and allows his adversary to go in and win!—which he does by thirty-four consecutive Spot-strokes—while young Mr. Green and his unfortunate friends look on despairingly!

“Of course the winner is congratulated, especially by those who backed him; and of course the loser ‘cannot tell how it was that he fell off so suddenly, when he seemed to have the game in his hands.’ There is no accounting for these

accidents ; is there ? You have noticed them many times, especially at Exhibition Matches, when great odds are given and taken by professionals. But there is a way for young Mr. Green and his friends to avoid losing at these interesting matches. It *may* happen—I do not say it always does—that the taker of the odds feels suddenly inspired by the prospect of a prize, while his opponent is proportionally depressed. Who can tell ? Nobody, not even his most intimate friends, would for a moment suspect that fine player, young Whiteball, or that promising young marker, Spot, of underplay, or what, in the slang of the Billiard-room, is known as ‘pulling.’ Oh, certainly not ! It would be cruel to even whisper, much less to write, such a libel. But a word in your ear, young Mr. Green. Go as often as you choose to witness the fine play of Cook and Bennett. You will be safe there. Go when you please to the advertised matches of the rest of the professionals ; but whatever you do—Don’t bet. Or, if you must have a half-crown on the game, ‘just for the fun of the thing,’ make your wagers with your friends Softley and Pigeon. It is very dangerous for amateur carpenters to play with edge tools.”

THE GREAT FOUR-HANDED MATCH.

The four-handed match, which excited so much attention in 1875, was played in the Banqueting Hall of the Guildhall Tavern, Gresham Street, City, on the evening of March the 9th. The players were—Cook, the Champion, and John Roberts, jun., ex-Champion, against T. Taylor, and S. W. Stanley, in a game of 1,500 points, for a stake of £400, the last-named players receiving a start of 300. The game began about a quarter-past seven, after stringing for lead, by Cook giving a miss. In this game the players followed each other thus—Stanley following Cook, Roberts following Stanley, and Taylor following Roberts ; and in this order the game continued throughout. For some time the play was slow and

uninteresting, though, as allowed, the partners freely advised each other. The Champion made a fine break of 66, and carried his side up to 305, against 406. Stanley with 21 and 43 Spots, made a splendid break of 210 points, went forward to 616, and got 16 points ahead of their start. Roberts then made 28, and was followed by Taylor with 23, in which were several fine long Canons, and the game was called 639 to 333. Cook, however, as if to show that he could also play the Spot-stroke as well as his opponents, pocketed the red 51 several times in a great break of 181, and brought the game to 518 against 639. In his next break Roberts made 18, and Cook again went on, this time to reach 537 to 697, or 58 ahead. In this fine break of 160 the Champion played 8 and 34 Spots. Stanley next played a few all-round strokes, and got on the Spot, but broke down at his first Hazard. Roberts, from 697, went up to 781, against 666, or 115 in front. There was then an interval of 20 minutes. When play recommenced, having lost all their points in the first half of the game, which had hitherto been almost a match between Cook and Stanley, the chances of the youngsters looked dismal enough. Taylor made 30, and got on the Spot, thence he played 19 Winning Hazards, and placed the game 749 against 781—this, his best break, being, however, only 83. The Champion followed, and carried his side to 806. Stanley, playing well for position, again had a chance, and so thoroughly did he avail himself of it that he went up to 801, or only 5 points behind. Now, however, the time had come for Roberts to make his grand effort; and he made it grandly—in a break of 280, in which were no fewer than 71 Spots. The game was now called—Cook and Roberts, 1,086; Taylor and Stanley, 801—this placing the Champion and ex-Champion 285 ahead. Taylor, having a corner-pocket to play for, made the Hazard, and continued his break to 1,035—a fine innings of 234, in which were 66 Spot-strokes and various well-played Hazards. Then Roberts claimed a foul stroke, which Taylor had certainly made by touching his ball with his cue in the act of taking aim. The

question was put to the room, and decided in favour of Taylor, who then went on to 1146, a break in the whole of 345—the break of the game and of the evening! Cook went on, and failed to score; and then Stanley made 13, and Roberts went on again, and from 1,086 reached 1,212. Soon afterwards Stanley scored up to 1,299, or 73 behind. Roberts missed a fine long Canon by a hair's breadth, and then Taylor played up to 1,310 and Roberts to 1,375. All played for safety, when Cook, getting a favourable position, made 40 Spot Hazards, and in a break of 125 simply ran out and won by 190 points—one of the most remarkable games ever played.

AN EXHIBITION MATCH.

COOK AND TAYLOR.

The following account of a somewhat noticeable game I contributed to the *Morning Post*, on the 22nd of February, 1875.—“It is no wonder that the Exhibition Billiard Matches at Sydenham, played as they are on a good table in a roomy compartment which has all the conveniences, with more than thrice the dimensions, of any ordinary Billiard-room, attract ladies as well as gentlemen. The attention bestowed on the game, and the applause that follows each Hazard and Canon of more than common difficulty, prove that Billiards is every day becoming more popular as an indoor amusement. The game played on Saturday afternoon between Cook and Taylor was in many respects a representative one, for during its course the players were compelled to illustrate nearly all the vicissitudes and niceties of style to which Billiards is subject; and it was not till the Champion had entered his last break that any probable calculation could be made as to which would prove the winner. Taylor, who had lately been playing in good form against a variety of adversaries, received a start of 100 in 500, and, before the Champion had scored seven points, ran up to 194. Between amateur players a

discrepancy of nearly 200 points would be decisive, but with a player like Cook such a difference seems only an incentive to increased exertion. Thus it was that in the course of about 20 minutes the Champion caught and passed his active young opponent—Cook 254, Taylor 215. Presently, however, Taylor again got ahead, but was again caught, till the Champion was nearly a hundred in front—Cook 361, Taylor 266; and again 370 to 273. Then, however, Taylor made successive breaks of 90 with 29 Spots, and 48 with 15 Spots, and got up to 411, against 370. Breaking down at a comparatively easy Canon, Taylor at 452 allowed the Champion another chance, when from 433 Cook ran out with a break of 67, a winner by 48 points. The play of the men, though by no means their best, exhibited their several styles to great advantage. Taylor in his 352 points made the Spot-stroke Hazard 57 times, and so scored nearly half his game; while Cook in his 500 made only 40 Spots, or 120 points. The Champion seems to prefer fine Losing Hazards and delicate Canons, in which, indeed, he is altogether unapproachable. Taylor, on the contrary, appears to make every Hazard and Canon with the intention of gaining his favourite stroke. Thus he often attempts a difficult Winning Hazard when an easy loser would leave the balls in a favourable position. These opposite styles, however, only add to the interest and excitement of the game; and again and again, as either player succeeded in his design, the applause broke out in a perfectly genuine and impartial manner.

COOK AND BENNETT.

The following forms one of my many Notes on Billiards in the *Morning Advertiser*, the *Morning Post*, and the *Hour* newspapers.

“Who that desires to see Billiards played as well as the game can be played should watch Cook and Bennett in an Exhibition match. It is a real treat to one sufficiently

versed in the game's intricacies—as great a treat, perhaps, as the hearing of Adelina Patti and Sims Reeves to a musical amateur. Saturday's play (March 1874) at Cook's Rooms, Regent Street, both in the afternoon and evening, was of the best possible kind, at least as far as concerned the Champion; but, as is not unusual with him, Bennett was unlucky, and when at the very moment there seemed a prospect of a famous long break, the balls parted awkwardly, or rested perversely at the very jaws of the pockets, or clung together so as to make another stroke next to impossible. Still it was very pleasant to see how the two famous professionals played break after break, varying the style and manner of the blow according as the position of the balls towards each other or to the pockets required a sharp tap, a dragging push, an almost imperceptible side, a draw-back, a following, or a flowing stroke. It is in their intimate knowledge of the sort of stroke to suit every occasion, their admirable judgment and perfect management of the Cue, that Cook and Bennett prove their superiority over all other living players. There are not wanting men who can make their two or three dozen Spot-strokes in succession; but in none have we seen all the elements of thorough play so fully combined as in the Champion and his accomplished opponent. In Bennett's best breaks on Saturday—38, 64, and 123—he exhibited his skill both as an all-round and a Spot-stroke player; and, but for the unlucky chances referred to, would have made a much better figure at the conclusion of the entertainment. Cook, on the other hand, seemed to be playing his best. In the afternoon he made a fine long all-round break, with about 30 Spot-strokes, and in the evening delighted his friends with a succession of wonderful Hazards and Canons—breaks of 87, with 13 Spots; 79 all-round play; 98, with 28 Spots; 149, with 21 Spots; 288, with 84 Spots; and 256, with 76 Spot-strokes. In the days of Kentfield and Carr three or four consecutive Winning Hazards in a break of 50 was considered amazing, but in the Cook and Bennett matches people have become so familiar

with long scores that nothing less than 100 excites remark. Thus, even when Bennett was 500 behind, his friends did not despair; and it was not till Cook began his last break, at 976 to 376, that all hope vanished. The 500 game in the afternoon was won by Cook by 53 points, and the Pyramid Match by five games to three; and in the evening the Champion ran up a thousand, in the very quick time of 103 minutes, to Bennett's 386.

THE LONGEST BREAK ON RECORD.

The longest break yet made on any Billiard Table was 936, by Cook—a performance never since approached, either by himself or by any other player. It occurred in a game of 1,000 up, between Cook and Bennett, on the public table in the rooms of the former in Regent Street, on November 29, 1873, as stated in a previous page. The details of the game are, however, worth remembering. In the early part of the game Joseph Bennett took the lead with a fine spin of 180. When a long way behind, Cook got well set at the Spot, and, with 262 consecutive Winning Hazards in one or other of the top-pockets, ran right out. Being requested to continue, he went on, and with combined Spot-stroke and Hazard-and-Canon play increased his score to 936. The total number of Spot-strokes in this astonishing break was 287—equal to 861 points!

BALL-TWISTING.

On the 28th of January, 1873, I furnished the following to the *Morning Advertiser*, then, as now, the only morning paper which regularly reports Billiard Matches.

“Some years ago, Berger, the well-known French Billiard-player, introduced a curious exhibition of ball-twisting. He took a Billiard ball between his fingers and thumb, and by a sudden twist made it describe various curves and other strange figures about the cloth; besides producing the ‘Screw,’

the 'Side-stroke,' the 'Follow,' &c., as readily and as cleanly as with the Cue. This dexterous employment of the ball was presently attempted by the markers; and so successful were they, that now-a-days nothing is more common than to see the ball returned to the player with a quick and sudden circumbendibus that is often more annoying than attractive to the player. This 'ball-twisting' has a remarkable fascination for little minds; and hence we are not surprised to see it actually raised into a sort of Exhibition. What Berger regarded as a mere amusement and pleasant addenda to Billiards, Monsieur Izar apparently wishes us to believe superior to the ordinary mode of playing the game. Lately this gentleman has been exhibiting his ball-twisting feats to large companies. He avers that every stroke that can be made with the Cue can also be produced with the finger-twisted ball. Perhaps so; and what then? As I said of Mons. Berger's manipulations with the ivory ball, 'It is not Billiards, any more than cutting the bar of lead, or severing the sheep, is Fencing, or bare-backed circus-riding, Equitation.' But still it is pretty to witness, just as the feats of the circus and the curious tricks of the prestidigitateur are pretty—and useless. Billiard-players, however, need not trouble themselves to learn ball-twisting, for, however dexterous they may become in the art, their dexterity in that line will never aid them in winning a Match of Fifty, or taking a Pool.

"Monsieur Izar is the most accomplished ball-twister of the day, and his success seems really to have inspired some of the Professionals with the notion of emulating him. I am told—though I can hardly credit the assertion—that Cook and Bennett, Master Peall, and other of the public Billiard-players are practising the art with a view to Exhibition. They had far better employ their leisure in studying the science of their calling: for I take it to be an admitted fact that the more a man knows of the reasons for doing anything, the better he can do it; and I know for a certainty that some of the Professional Billiard-

players are utterly ignorant of the mathematical rules which govern the strokes they produce with such exactness and dexterity.

“ But though it may be lost time to talk about ‘ Newton’s second law of motion ’ to a man who would most probably ask you ‘ where Newton hangs out,’ or, ‘ could he take 50 in 100 of Young Roberts,’ Gentlemen players will do well to acquaint themselves with the mathematical reasonings on ‘ the law that angles of reflection are equal to angles of incidence ;’ and on the explanation of the effect of ‘ side ’ on a ball—that parabolic motion so familiar to every looker-on at a match, and so distinctly an ‘ effect proceeding from an unknown cause ’ to the Professional players. They would then learn that the axiom—repeated in all the books about Billiards—is an axiom that cannot be accepted without a grain of salt. For it would be easy to demonstrate, by means of a very simple diagram, that in certain strokes on the Billiard-table there is little or no approximation to the law of equality of angles of incidence and reflection when one ball strikes another ; but that the law really holds good only when the object struck is fixed, but that even the elasticity of the cushion is sufficient to cause a variation in the line of departure taken by the ball after contact.

“ The scientific reasons for the effects produced by a particular manner of striking a ball with the tip of the Cue also account for the strange curves, sudden angles, and side-movements assumed by the ball when thrown from the fingers with a sudden twist and forward impetus. I grant the adroitness of the performer when he twists a ball from pocket to pocket round a hat or a Pool-basket : when he sets half-a-dozen balls in a circle and causes another ball to gently canon upon one after another ; when he chalks a ring about the spot, and twists a ball from the Baulk into the very centre of that ring, in which it stops ; when he places nine or ten balls in a row about three or four inches apart, and then twists a ball on to the first in such a way that it canons on all the rest ; when he canons round the Pool-

basket, or on to two balls in opposite corners without allowing either of them to drop into the pockets; or when he canons upon balls placed near to the cushion without the Twisted-ball or the Object-ball touching the cushion. All this I admit to be very clever; but it is not Billiards. I have seen Houdin, Hermann, Anderson, and other Professors play all manner of hankey-pankey tricks with cards, but I never heard that either of them were very good Whist-players: or if they were, their sleight-of-hand would hardly help them.

“Most Billiard players have seen the trick of canoning from a ball against the side cushion on to a ball placed inside a hat at a little distance. This is done by striking the ball high and sharp so as to cause it to jump from the Object-ball into the hat, when of course it makes the Canon. M. Izar performs the same trick with his fingers without the Cue. I am doubtful whether the one trick is better than the other; for they are both equally useless.

“After all this, it will hardly be necessary to say that this hand-twisting is only curious as an exhibition, and of no manner of assistance to the Billiard-player. Like the well-known feat of canoning on two balls, placed at a regular angle on one table, with a ball from the Baulk on another table, Mons. Izar’s performances excite considerable wonder and applause. They are really very clever; and when we have said that, we have said all.”

To this Mons. Izar sent a reply in French, of which the following is a translation.

“TO THE EDITOR OF THE MORNING ADVERTISER.

“SIR,—I venture to trespass on a small portion of the columns of your valuable journal, in order to record my reply to Captain Crawley’s article on ‘Ball-twisting,’ in your issue of the 28th inst., in which I am personally referred to.

“The writer of that article, speaking with so much confidence of everything concerning the speciality of my game, ought to

know that I never pretended to inaugurate in England a new mode of playing at Billiards, nor to establish a preference for the finger or digital game over the Cue—my purpose being merely to introduce one of the numerous varieties of this pastime.

“Captain Crawley commits an error in saying that M. Berger, the French champion, first studied the digital manipulation of the balls. M. Berger never played or twisted the balls with his fingers, either in France or England; and I may add that in all the countries I have visited I have found no player able to cope with me in this art.

“Captain Crawley is wrong again in calling my art the prestidigitation or thimble-rigging of Billiards; and then, on this subject, he indulges in comparisons which have little or no bearing on my mode of playing and seem rather strange on the part of a gentleman so well versed in mathematics and Newton's binomial theorem.

“The gyratory impulsions which I am capable of imparting to the ball is most incontestably due to a physiological cause, which must be traced in the peculiar organisation of my hand. But independent of the physiological fact, there is the truly mathematical point, which consists in so directing the ball as to canon after having struck one, two, or four cushions; and when at will I send the ball spinning on the cloth either in straight, curved, or even broken or angular lines. I further declare that with my fingers I can produce effects which are not attainable by the Cue; and I venture to say that my ever-changing performance has no more of the monotonous and tiresome about it for the public than the game itself, which consists in continually sending the ball to the pocket.

“I would also say that I know how to handle the Cue for Canons on Billiard-tables with corners (without pockets); in fact, the very same M. Berger, whom Captain Crawley so justly eulogises, some years ago declared me to be the first amateur Billiard-player of France. It is with the Cue, and not by means of the fingers, I produce a Canon in

(or rather into) several hats, and in doing so I hit my ball in a manner quite different from that described by Captain Crawley.

“I am sir, yours, &c.,

“ADRIAN IZAR.

“Newmarket Hotel, January 30th, 1873.”

Upon this, the late Colonel Richards, the then editor of the *M. A.*, himself a good player, with whom I have had many and many a well-contested game, remarked :—“No doubt there is a great deal in fine Billiard-playing which is the result of a natural gift. All the science that can be taught and all the mathematical rules in the world cannot make a Cook, a Bennett, or the marvellous young amateur to whom allusion has already been made, unless they were born players. We feel assured that they have studied, and do study, the rules of their art, without which they could not have attained such high excellence as they have done. We hold the twisting feat to be a mere *tour de force*, utterly unworthy of being classed with, or confounded with, the game of Billiards. It has the same relation to it as the trick of a cricketer in throwing a ball from under his leg has to the game of cricket; and we do not believe, although this by no means novel feat of hand-twisting may have amused one or other of our great professional Billiard-players during an odd half-hour, that it will be ever studied or practised by them in a serious manner. In fact, Captain Crawley himself states as much of the feat, which he says was originally introduced years ago by M. Berger, although he afterwards would have us believe that our greatest Billiard-players are devoting their time and attention to so frivolous an achievement.”

To this I replied as follows :—“I am anxious, now that M. Izar has stated that he is a Billiard-player, as well as a Ball-twister, to say that I have every possible respect for his talents in both capacities; but I still maintain that Ball-

twisting has no manner of relation to Billiard-playing, and can never be of the slightest assistance to either amateur or professional.

“Allow me also to say that I never intended to refer to Master Peall as a Professional Billiard-player; and if he so understood my remarks, he certainly misread them. What I did say was, that he is a Public player; and, with all admiration for his talents, I conceive that a gentleman who plays in public, and whose matches are advertised and reported, can hardly be esteemed other than as a Public player.

“My readers will remember that I distinctly discredited the report with regard to the Professional players practising Ball-twisting; but I should still like to be fully convinced of the fact. With regard to the claims to mathematical knowledge put forward on behalf of the Professional-players, I must, with every possible acknowledgment of their great skill and experience, be allowed to consider them unproven.”

And with this the controversy, such as it was, came to an end.

NOSE AGAINST CUE.

Some rather curious exhibitions on the Billiard-table have from time to time been made; but the most curious—and, it may be added, the most useless—of all these eccentricities took place on Tuesday evening, December 3, 1873, at the White Rose Tavern, Castle Street, Leicester Square. There, before a large assembly, an American named Jefferson contended in a match of 500 up against the veteran Dufton. The latter, of course, played the game in the regular way, but the American employed no cue or other instrument, but actually *struck the ball with his nose!* Bending over the table, he gives the Object-ball a tap with the point or side of his nose, and in this way succeeded in making Canons and Hazards till he actually won the game. Like Izar, he replaces the Striking-ball, after every stroke, in any position he pleases near to or far from the Object-ball, according to circumstances—and in

this way he actually succeeded in pocketing the red from the spot nineteen times consecutively. The exhibition, more remarkable than agreeable to witness, is not Billiards, and is therefore worthy of only the briefest mention. Except as a curiosity, the game of Nose against Cue can never excite attention.

The above appeared in the *Morning Post*, the *Morning Advertiser*, and the *Hour*, whence it was copied into the weekly and provincial newspapers. Since then I have heard nothing of Nose *versus* Cue Billiards! Jefferson has gone home to the United States, and the veteran Dufton has "joined the majority."

BILLIARD SHARPING.

The general notion of the outside public is that the game of Billiards offers peculiar facilities for roguery, and that, generally, green young men are caught, trapped, and devoured alive by the wicked ogres commonly known as Sharps. This notion, greatly favoured by teachy-teachy writers and encouraged by anxious parents and guardians, is, like many other popular notions, only partially—I may say very partially—correct. Instances of sharp practice were certainly not particularly rare some quarter of a century ago, but nowadays the game is played far oftener for amusement than for gain.

I think I can trace the origin of the game's bad reputation. Some seventy years ago Mr. E. White published his *Practical Treatise on the Game of Billiards*, a treatise which, though mainly derived from an earlier French work, still retains some reputation as a text-book. In his first chapter White says:—"As it (the game) is replete with entertainment, and attended with that kind of moderate exercise which renders it at the same time more agreeable and conducive to health, it will, in all probability, long remain in fashion, notwithstanding it has of late years been in some measure prostituted by a set of men who infest the various places of public resort, and live upon the spoils of the unwary."

Oh, Mr. White! what a deal of mischief you did by that

long, unlucky, roundabout sentence ! What years and years it has taken to wear away the prejudice its wordy rebuke engendered ! What influence has it not had upon fathers and mothers and the "general" unreasoning public ever since ! For though it might have been true enough in the days when George the Third was King and his son was considered the finest gentleman in Europe, it was hardly true enough to be repeated in substance, if not in words, by every novelist, and essayist, and moralist, and smatterer who has found occasion to mention Billiards ever since. My favourite game has been a fruitful nut for goody-goody people to crack for about three-quarters of a century ; and, like the drama, has been banned because of the inconsiderate blame cast upon it. And the wrong which you, Mr. White, did, was not allowed to die with you ; for almost every writer upon Billiards has repeated the accusation. And that, too, without reflecting on the gradual improvement in manners which has since taken place. They seem to revel in accounts of rascalities achieved by Billiard-sharps, and everybody who writes anything, however flimsy, concerning the game, appears to consider it a duty to enlarge severely on its temptations. But sharpening is no longer openly practised, as anyone may prove who chooses to see Billiards played in Public Rooms or the Clubs.

Not content with the sweeping assertion that the game had been "prostituted by the men who live upon the spoils of the unwary," Mr. White enlarges on the topic, delights in it, gloats over it—in an elaborate note. Hear what he says :—"Billiards, being a game of skill, is particularly calculated to ensure success in the predatory designs of sharpers. No Billiard-room of any notoriety is free from men who are gamesters by profession, and who are constantly in waiting to catch the ignorant and unsuspecting, who occasionally drop in from motives either of curiosity or amusement ; and by constant practice they acquire a degree of dexterity that enables them to obtain an easy advantage over the generality of their opponents. Their grand object is to conceal their

skill from their adversary, and to accommodate their play to his, in such a manner as to appear to obtain the conquest more in consequence of good fortune than good play." And then he goes on to show how the little problem is worked out. "In order," he says, "to effect this, they avoid scoring in the obvious and more easy way, and chiefly depend upon those strokes the intent of which are apparent only to those who are intimately acquainted with the minutiae of the game. They generally suffer their adversary to gain some few games successfully, and then propose to double the stake, to which he, in all probability, consents, deluded by the hope of a conquest as easy as the preceding; but in the end it is well for him, indeed, if he escape being fleeced of all the ready money he may happen to have about him. Let the young player, therefore," continues Mr. White, in the warning voice which has never since been forgotten, "be extremely cautious how he becomes the antagonist of anyone (though in appearance and manners the most engaging and respectable) that he may accidentally meet in houses of this description; or if he may be induced to play from motives of amusement, let him never be tempted by a deceptive appearance of superiority to venture upon any considerable stake." Young players are nowadays too knowing to be taken in by "engaging and respectable" strangers, and houses of this description are happily so few and far between as to be difficult to find. A stranger who goes into any of the recognised public rooms must play several games before he can venture to offer a sixpenny wager; and as for the "ignorant and unsuspecting," over whom Messrs. Sharp and Fleece are to obtain their dirty conquests, well—they are very rarely to be found. Young fellows who can only play a little content themselves with a game or two in a private room. Only those who can play a fair average game venture to exhibit in the public room.

In my true story, "Barney O'Rafferty's Little Game," and in the course of my various chapters, there are, I confess, suggestions of knavery likely to be practised in the Billiard-room; but then there is knavery everywhere—on the turf, at

the card-table, on the Stock Exchange, in Mincing Lane, and even, it may be, in the House of Commons and the Metropolitan Board of Works! It would be strange, indeed, if Billiards were altogether and entirely exempt! "Dost thou think," Messrs. Propriety & Co., "because thou art virtuous, there shall be no more cakes and ale?" Go to, "let us be merry;" this outcry against our pleasure is but "a thing devised by the enemy."

THE FASTEST THOUSAND ON RECORD.

The fastest thousand I ever witnessed, or, as I think, was ever played, was at the Oval, Kennington, on the 20th of January, 1877. The game was between Cook and Taylor, on a table especially erected by Messrs. Turner and Price. As an entertainment the match was a decided failure; but as an exhibition of rapid play it was really remarkable. Cook gave 300 points' start, and won by 613 in one hour and eight minutes. He made breaks of 413, with 136 Spots; 54, all round; 59, with 10 Spots; 143, with 20 and 7 Spots; 117, with 27 Spots; and 115, with 31 Spots. Taylor, in all, scored 87 in addition to his start. Quick time in a billiard match is of comparatively small importance, though the reporters usually make a feature of it. Had it happened that Taylor had, on this occasion, played in his usual style, this fastest thousand could not certainly have been made.

I have heard of Stanley playing 1000 Spot-strokes in an hour, spotting his own ball every time; and, of course, taking no account of miss-strokes. This interesting exhibition of skill may be noted as the most prominent example of Billiards for One Player.

Roberts is stated to have played a thousand in an hour and ten minutes in Australia, in 1876. For this, however, we have the authority only of a Melbourne paper; and Timbrell, at Liverpool, in July, 1873, is said to have played a break of 896, with, in all, 296 spots, under the hour. These phenomenal performances well deserve a place among the Curiosities of Billiards.

ROYAL PATRONAGE.

Billiards is one of the recognised amusements of the day. The Prince of Wales plays at it and admires it. On the 23rd of March, in this year of grace one thousand eight hundred and seventy-seven, Cook and Stanley had the honour of exhibiting their skill before His Royal Highness and a company of the highest in the land, at the Marlborough Club, Pall Mall. After this, shall anyone be bold enough to say that our game is not the Royal Game of Billiards?

Here I conclude my account of the games usually played upon the Billiard Table. And here also I conclude my directions for playing, which I hope you have found neither tedious nor unprofitable. I might go on for another hundred pages or so, and amuse you with a variety of anecdotes about all sorts of players; how Lord A. made and won his great match against the celebrated Peter Botherum, making the last eight points by a wonderful Side-stroke-following-screw! how Lord B. paid all his college debts with the proceeds of one night's play at the United University Club; how the Marquis C. got rooked and plucked when he played Single Pool with Pufferton, well-known at the Promenade Billiard Rooms, Sandandshelton — and so on through the rest of the Peerage. I might tell you how many a scion of a noble house made out his income by Billiards; and how scores of well-born cadets and fine gentlemen disdain not to descend to ungentlemanly tricks for the sake of loose half-crowns and stray sovereigns. But I shall do nothing of this sort; for if I did, you would probably set it all down as bunkum and fanfaronade, got up for the sole purpose of showing you what excellent company I kept, and how thoroughly I was hand-and-glove with the aristocracy. You know what thorough humbugs those writing fellows are, and therefore it is pure waste of time to attempt to bamboozle

you with such nonsense ! But a good deal of truth might be told in this way, nevertheless ; and perhaps, some day, I may sit down seriously and prepare my Diary for publication. But just now I have other fish to fry, as the old adage has it. To sum up the moral of my book in a few sentences, I may say that no man can become a good Billiard-player who lacks docility and application. Not that any special genius is requisite for the making of a good player. The quality which distinguishes players from tyros is perseverance—real assiduous practice, and not simply the knocking about the balls for amusement. How, think you, did Cook acquire his astonishing facility of execution, but by constant practice ? The “Spot-stroke,” for instance, may be learned in an hour ; but to enable a man to repeat that particular stroke for an indefinite number of times requires almost as much application as the learning of a new language, or the solution of a profound mathematical problem. I do not expect you to rival the professors, who, it is well known, think nothing of half-a-dozen hours’ practice at a single Hazard. Good knowledge of Strengths and Angles is the main assistant to the first-rate player. You must accustom yourself to study the specialities of the Table, the Cue, and the Balls ; and to profit by every “coign of ’vantage” that presents itself ; never allowing a momentary failure to discourage you, but persevering till you accomplish your object. The great art and beauty of modern Billiard-play lies in the making of long scores from a succession of Hazards and Canons : and these long scores can only be made by players who thoroughly master the theory of Strengths and Angles.

Enough ! If what I have written be carefully read—if each separate diagram be well tested on the Table—if you follow the directions given for the proper handling of your Cue, and the nice application of the Side-stroke, and the Division of the Object-ball, you will soon be a good player : but if you peruse my book as you would a novel, for mere amusement’s sake, you can hardly hope to hold your own against the Dons of the Clubs !

CHAPTER XXI.

HOW TO FIT UP A BILLIARD ROOM.

By Jove, a noble room—well lighted too !—BYRON.

BILLIARDS is never so pleasantly played as in a country-house, where friends meet friends, and a game goes on as merrily in the morning as at night. Many persons are deterred, however, from fitting up a Billiard Room from a notion that the thing is awfully expensive. But this need not necessarily be. You can have an excellent table, seats, lights, cues, marking-board, and all complete, for any sum between a hundred and two hundred pounds. A good large apartment, or a dry stable or outhouse, can be converted into a Billiard Room at comparatively small expense.

For the following I am mainly indebted to Messrs. Burroughes and Watts, the eminent Billiard Table manufacturers, of Soho Square. The room for a full-sized table should be not less than 15 feet 6 inches wide by 21 feet long; but 18 feet by 24 would be a much better size. The floor should be perfectly free from vibration. This can be secured by bracing the joists, or by laying them on piers. A ground-floor is best; but when an upper floor is used, two parallel walls should be built underneath the joists; and the table should be so placed that its legs rest on these walls, or on the floor above them. When the table is placed, its horizontality is tested by a spirit-level; and then, if it be once made straight and even, it may not need levelling for years, for the weight of the table will keep it in its place. A skylight affords the best light; but where that is not possible, there should be windows on each side of the room. In order to avoid shadows, the skylight should be rather longer than the table. The cushions for the tables of club-houses and public-rooms are always of the best native india-rubber; but as this requires a constant temperature of at least 50 degrees in cold weather, native

rubber is not well adapted for private houses where such a proportion of heat is not easily obtainable. Vulcanized rubber is, therefore, substituted, as it is almost unaffected by heat, cold, or frost. But vulcanized rubber cushions are rather less lively than those made of native caoutchouc, on account of the manner in which it is prepared. Stuffed lounges, or sofas raised on a dais, are a great improvement to the look of a room, and they enable spectators to witness a game with ease, and without incommoding the players. To be thoroughly lighted at night, the table should be furnished with six burners, so placed as to throw an equal light all over the play. The burners should be fitted with shades, green outside and white within. In the absence of gas, belmontine, colza, or sperm oils are used. The first-mentioned gives, I think, a light nearly equal to, but less intense than, gas.

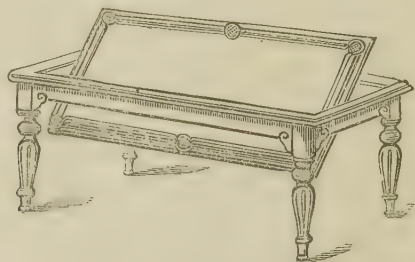
Every well-appointed Billiard Room should possess a Cue-rack and a couple of dozen Cues, in addition to a Rest, a Half-butt and Rest, a Long-butt and Rest, and a Spider for Pyramids. The marking-board should be a compound one, for the marking of Billiards, Pool, and Pyramids. In a corner of the room there should be a small lavatory, fitted with looking-glass and toilet apparatus; and the Marker should be furnished with two brushes and a solid iron, with which to keep the table in order. At night, and at such other times as it is out of use, the table should be covered with a holland cloth, without weights, to keep it free from dust. The proper complement of balls is—two sets of three each for Billiards, a dozen of the proper colours for Pool, and a Pool-basket; with a full set of Pyramid-balls, in a triangular box. The Russian and American Games can be played with the Pool-balls. The Frontispiece shows my idea of what a Billiard Room should be in a gentleman's house.

A good Billiard Table in a private house is a real luxury, and when once purchased costs little in the way of repairs. The cloth lasts from three to four years without turning, after which, if it be not torn or much stained, it will stand two

years' more wear. The Balls and Cues are almost indestructible ; indeed, a favourite Cue may be re-tipped and kept in repair for any length of time.

A lad can soon be taught to mark the game and keep the table in order. He will quickly acquire such a knowledge of the various games as will serve to make him, in the absence of a better, a tolerable opponent for all purposes of practice. But where there are ladies in the house, you never need be in want of a game ; for I have always found that ladies make excellent Billiard-players—graceful, courteous, and invariably good-tempered.

An ingenious contrivance, entitled “ The Patent Reversible Dining and Billiard Table,” has been patented by Messrs. Cooper and Holt, of Bunhill Row. The requisite height for both tables is maintained without the aid of screws or other complex mechanical contrivances ; all that has to be done is to draw out the sliding portion of the side rail and press down the top, when in an instant the Dining Table becomes a Billiard Table, with slate top, cloth cushions, and pockets all complete, as rigid and steady as possible. Here is a view of the operation. It is admirably adapted for houses in which space cannot be found for a regular Billiard Room. Any unevenness in the floor is remedied by a simple levelling apparatus ; and when not in play, the whole can be easily and quickly re-converted into a Dining Table.



COOPER AND HOLT'S BILLIARD AND DINING TABLE, HALF OPENED.



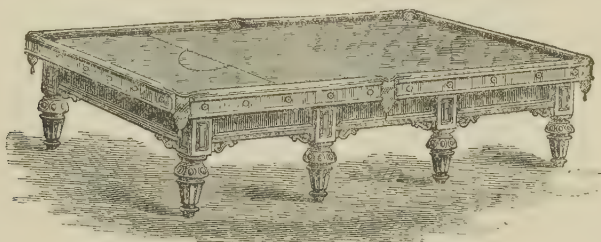
By Appointment.



THURSTON & CO., BILLIARD TABLE

AND

Billiard Room Furniture Manufacturers,
LAMP MAKERS AND GAS FITTERS



TO

HER MAJESTY THE QUEEN,
H.R.H. THE PRINCE OF WALES, H.R.H. THE DUKE OF EDINBURGH
H.S.H. PRINCE LEININGEN,
H.I.H. PRINCE L. L. BONAPARTE, H.R.H. THE DUC D'AUMALE,
H.R.H. THE DUC DE MONTPENSIER,
H.H. PRINCE BARIATINSKI, H.H. THE MAHARAJAH DULEEP SINGH,
THE RIGHT HONOURABLE THE SECRETARY OF STATE FOR WAR,
THE LORDS COMMISSIONERS OF THE ADMIRALTY,
HER MAJESTY'S REGIMENTS, &c. &c.

ESTABLISHED 1814.

The Largest Show Rooms for Billiard Tables in England.

THURSTON & CO.,

16, CATHERINE STREET, STRAND, LONDON, W.C.,
VICTORIA BUILDINGS, PICCADILLY, MANCHESTER,
89, BOLD STREET, LIVERPOOL.

Factory :—Waterloo Billiard Works, Cheyne Walk, Chelsea.

A Full-size BILLIARD TABLE, Complete for the Game of
Billiards, from 62 Guineas.

A detailed List of Prices may be had on application.

LONDON CLUBS.

In the following List will be found the names and addresses of the principal London Clubs in which the Game of Billiards is an accepted amusement.

ALBERT	Bolt Court, Fleet Street.
ALBEMARLE	25, Albemarle Street, Piccadilly.
ALPINE	88, St. Martin's Place, Trafalgar Square.
ARLINGTON	4, Arlington Street, Piccadilly.
ARMY AND NAVY	Pall Mall.
ARTHUR'S	69 and 70, St. James's Street.
ARTS	17, Hanover Square.
ATHENÆUM	107, Pall Mall.
BEAUFORT	7, Rathbone Place, Oxford Street.
BERNERS	9, Berners Street, Oxford Street.
BOODLE'S	28, St. James's Street.
BROOKS'	60, St. James's Street.
BUCKINGHAM	1, Regent Street.
BURLINGTON	17, Saville Row.
CARLTON	94, Pall Mall.
CITY CARLTON	83, King William Street.
CITY OF LONDON	19, Old Broad Street.
CITY LIBERAL	71, Queen Street, Cheapside.
CITY UNITED	Ludgate Circus.
CIVIL AND UNITED SERVICE	316, Regent Street.
COCOA TREE	64, St. James's Street, S.W.
CONSERVATIVE	74, St. James's Street.
COSMOPOLITAN	30, Charles Street, Berkeley Square.
COUNTY	Albemarle Street, Piccadilly.
CRICHTON	3, Adelphi Terrace, Strand.
DEVONSHIRE	50, St. James's Street.
EAST INDIA UNITED SERVICE	St. James's Square.
EDINBURGH	307, Regent Street.
EGERTON	87, St. James's Street.
FARMERS'	1, Robert Street, Adelphi.
GARRICK	13 and 15, Garrick Street, W.C.
GRAFTON	10, Grafton Street, Piccadilly.
GREEN ROOM	Adelphi Terrace.
GRESHAM	Gresham Place, E.C.
GUARDS'	70, Pall Mall.
HACKNEY LIBERAL	Mare Street, Hackney.
HOGARTH	84, Charlotte Street, Fitzroy Square.
HUNTER	24, Charles Street, St. James's.
JUNIOR ARMY AND NAVY	12, Grafton Street.
JUNIOR ATHENÆUM	116, Piccadilly.
JUNIOR CARLTON	Pall Mall.
JUNIOR CONSERVATIVE	20, King Street, St. James's.
JUNIOR GARRICK	1A, Adelphi Terrace.

JUNIOR NAVAL AND MILITARY	. 68, Pall Mall.
JUNIOR OXFORD AND CAMBRIDGE	. 12, Grafton Street, Bond Street.
JUNIOR PORTLAND	. 40, Jermyn Street, Piccadilly.
JUNIOR UNITED SERVICE	. Charles Street, St. James's.
MARLBOROUGH	. Pall Mall.
MEDICAL	. 9, Spring Gardens, S.W.
METROPOLITAN	. King's Cross.
NATIONAL	. 1, Whitehall Gardens, S.W.
NAVAL AND MILITARY	. 94, Piccadilly.
NEW CITY	. George Yard, Lombard Street.
NEW UNIVERSITY	. 57 and 58, St. James's Street.
ORIENTAL	. 18, Hanover Square, W.
ORLEANS	. Orleans House, Twickenham.
OXFORD AND CAMBRIDGE	. 71 to 76, Pall Mall.
PALL MALL	. 7, Waterloo Place.
PARK	. 7, Park Place, St. James's.
PEMBRIDGE	. 1, Chepstow Place, Bayswater.
PLUME	. 11, Leicester Place, W.C.
PORTLAND	. 1, Stratford Place, Piccadilly.
PRATT'S	. 14, Park Place, St. James's.
PRINCE'S	. Hans Place, Chelsea.
REFORM	. 104, Pall Mall.
SAVAGE	. Hazell's Hotel, Strand.
ST. JAMES'S	. 106, Piccadilly.
ST. STEPHEN'S	. 1, Bridge Street, Westminster
TEMPLE	. Arundel Street, Strand.
THATCHED HOUSE	. 86, St. James's Street.
TRAVELLERS'	. 196, Pall Mall.
TURF	. 47, Clarges Street.
UNION	. Trafalgar Square.
UNITED SERVICE	. 116 and 117, Pall Mall.
UNITED UNIVERSITY	. Suffolk Street, S.W., and Pall Mall East.
UNIVERSITIES	. 71, Jermyn Street.
VERULAM	. 54, St. James's Street.
VICTORIA	. Wellington Street, Strand.
WANDERERS'	. 9, Pall Mall.
WHITEHALL	. Parliament Street, S.W.
WHITE'S	. 37 and 38, St. James's Street.
WINDHAM	. 11, St. James's Square.

For particulars as to Entrance Fee, Subscription, &c., application must be made to the Secretaries. Admission by Introduction of a Member. In some of the Clubs, strangers, if admitted, are not allowed to play.

The List of the Provincial Clubs is too long for insertion ; though possibly I may find room for it in a future edition.

PUBLIC ROOMS.

The following List comprises a few of the best Establishments open for Billiards, Public and Private.

- ARCHES, The, Villiers Street, Strand (CARLO GATTI). Twenty Tables.
 BENNETT, JOSEPH, Ex-Champion, 315, Oxford Street, W. Ten Tables.
 BERNARD, P., 21, Railway Approach, S.E.
 BEST, CHARLES, 264, Tottenham Court Road, W.
 COACH AND HORSES, 276, Edgware Road (Mr. W. BAYNHAM). Capital Room.
 COOK, WILLIAM, Ex-Champion, 82 and 99, Regent Street, W. Public and Private Tables.
 COOKE, J., Oxford Street.
 CROWN AND SCEPTRE, Holland Road, Kensington (Mr. JOHN CHAMBERS). Public and Private Rooms, and Bagatelle Board.
 DOLBY, Oxford Street.
 ENTERPRISE, 96, Long Acre (JAMES HUMPHREYS & SON).
 HAVILAND, GEORGE, 17, Sherborne Lane, King William Street, E.C.
 HERBERT, YARDLEY (late Hunt's), Burleigh Street, Strand. Twelve Tables.
 HOPPETT, JOHN H., 7, Wilton Street, Pimlico.
 INNS OF COURT BILLIARD ROOMS, 182 and 183, Fleet Street, next Fetter Lane (STRUDWICK & Co.) Twelve Tables.
 LAPPER, Mrs., 11, Maiden Lane, Queen Street, E.C.
 MILLS, R. D., 1, Tottenham Court Road.
 MONICO, The, 15, Tichborne Street, Haymarket.
 OLD RED LION, 339, Strand, opposite Somerset House (JAMES HUMPHREYS & SON).
 PALMER, Mr., 111, High Street, Borough.
 PALMER, J. J., Coldharbour Lane, Brixton.
 PORTER & CO., Half-Moon Passage, Gracechurch Street.
 PRINCE'S SQUARE HOTEL, Public and Private Billiard Rooms, Prince's Square, Hyde Park, W.
 PRINCESS ROYAL, 1 and 2, Sidney Square, Commercial Road East (JAMES HUMPHREYS & SON).
 QUEEN'S HEAD, 154, Whitechapel Road, E. (JAMES HUMPHREYS & SON).
 SMITH, CHARLES, 303, Strand, next Opera Comique.
 TREVOR ARMS, Trevor Terrace, Knightsbridge. Fine Room ; Five Tables.
 TURNER, JAMES, 376, Strand, and 11, High Street, Clapham.
 WILSON, CHARLES, Startin Road, Walworth Road.
- BRIGHTON.—SEAWARD'S Pavilion Hotel, Castle Square. Two Tables.
 LINCOLN.—Saracen's Head Hotel, near the Stone Bow (Mr. LAWRENCE T. THORNTON).

* * *This List will be greatly extended in the next Edition.* Billiard Table proprietors are requested to furnish the particulars they wish published.

BILLIARD TABLE MAKERS.

- ASSER & SHERWIN, 80 and 81, Strand.
 AYRES, F. H., 111, Aldersgate Street.
 AYRES, T. C., 28, Great Bath Street, Clerkenwell.
 BENNETT, J., & CO., 35, Surrey Street, Strand.
 BENNETT, S. J., 787, Old Kent Road.
 BURROUGHES & WATTS, 19, Soho Square.
 COOPER & HOLT, 48, 49, & 50, Bunhill Row, E.C. (Combined Billiard and Dining Table.)
 CORMACK BROTHERS, 37, Ludgate Hill.
 COX & YEMAN, 184, Brompton Road, S.W.
 DICKENSON, J. H., & CO., 152A, Pentonville Road.
 EDWARD, GEO., 182, Kingsland Road.
 FELTHAM & CO., 64, Aldersgate Street.
 GARDINER, EDWARD WILLIAM, 18, Cumberland Street, Curtain Road, E.C.
 GENT, FREDERICK, 33, St. Swithin's Lane, E.C.
 GRAY & BURGESS, 183, City Road.
 HARDWICK & CO., 177, Blackfriars Road.
 HARRIS, DANIEL, & SON, 3, Pall Mall Place, S.W.
 JARVIS, M. & W. J., 60, City Road.
 KING, HENRY GEORGE, 125, Pennington Street, E.
 KITTERIDGE, Mr., 29, Hassell Road, Homerton.
 MCCARTHY, 38 and 41, Compton Street, Clerkenwell.
 MECHI, J. J., 112, Regent Street.
 NEALE, JAMES, Kenilworth Road, Roman Road, E.
 O'HARA, EDWARD, 9, Bullin Court, Strand.
 PALMER, JOHN, 111, Borough High Street,
 PARKINS & GOTTO, 24, Oxford Street.
 SIMMONS & CO., 117, Kennington Road.
 SMITH, SAMUEL GOWER, 39, Kingsland Road, E.
 STEVENS & CO., 22, Villiers Street, Strand.
 THURSTON & CO., 16, Catherine Street, Strand.
 TRAVERS, W. H., 12, Hanover Street, W.C.
 TURNER & PRICE, 367, Strand.
 WALKISS, Mr., 13, Ivy Lane, Hoxton.
 WEBB, GEORGE, 39, Acton Street, Gray's Inn Road.
 WHITE, ROBERT, 26, Broad Street, Golden Square.
 WILSON, J. W., & CO., 43, Wigmore Street, W.
 WRIGHT, GEORGE, & CO., 158, &c., Westminster Bridge Road.
 NICHOLLS & ABBOT, Bristol.
 ORME & SON, St. Anne's Street, Manchester.

Most of the above also provide Miniature Billiard Tables and Bagatelle Boards.

CUSHION MAKERS.

- HANCOCK, JAMES, & CO., Goswell Mews, E.C.

BILLIARD BALL MAKERS

ALBANY, B. B., & CO., 30A, Ryder Street, E.C.
 CARTER, J., & SON, 5 and 6, Fleur-de-Lis Street, E.C.
 FORNDRAN, H., 300, Euston Road, N.W.
 LEDOUX, F., 5, Dyer's Buildings, Holborn.
 HARRIS, J., 9A, Green Street, Leicester Square.
 HARRIS, J., & CO., 38, Castle Street, Leicester Square.
 SMITH & BLETFORD, 69, Gray's Inn Road.
 SMITH, GEORGE, & SON, 16, Arthur Street Oxford Street.

Billiard Balls are also supplied by the principal makers of Billiard Tables.

BILLIARD CLOTH MAKERS.

BARELLI, C., & CO., 1, Mitre Court, Wood Street, E.C.
 INMAN, MITCHELL, & CO., 40, Cloth Fair, E.C.

SLATE BED MAKERS.

GODDARD, JOHN, & CO., Vine Street, Lambeth.

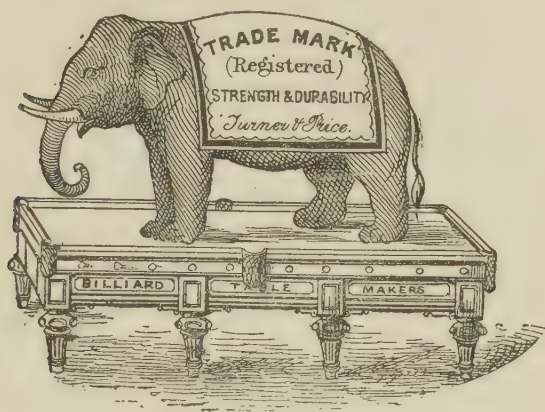
GAS SHADE MAKERS.

BURROUGHS & WATTS, Soho Square.
 THURSTON & CO., Catherine Street, Strand.
 UNGAR & CO., 6, New Street, Bishopsgate Street Without.

NEW BAGATELLE BOARD.

An ingeniously contrived Bagatelle Table has lately been patented by Mr. F. H. Ayres, of Aldersgate Street. It divides in the middle, and can be set up in an instant, table and stand all complete. When not required for play, it can be folded up and put away in a corner, the board and stand occupying little more room than a butler's tray. For houses in which space is restricted, this Combined Table and Stand is very handy.

SURREY BILLIARD WORKS



TURNER & PRICE,
PRACTICAL
BILLIARD TABLE MAKERS

STEAM WORKS,

45, Clapham Road, London.

SHOW ROOMS:—367, STRAND, W.C.

BILLIARD TABLES TO SUIT ANY CLIMATE.

Cushions Re-stuffed. Tables Re-covered.

EVERY DESCRIPTION OF FITTINGS FOR BILLIARD ROOMS.

Lowest Prices. Best Materials and Workmanship.

GAS FITTINGS, BALLS, CUES, &C.

BAGATELLE.

“Vive la Bagatelle !”

IN houses where space cannot be found for a Billiard Table the game of Bagatelle affords good practice and amusement. There is not much to be said about the game, but I am told that there are some excellent players and that it even has a champion.

There are several games played on the Bagatelle Board, which is made of various dimensions, from the small folded-up six-foot to the grand ten-foot double-pocketed, thoroughly-cushioned, slate-bedded, and well-appointed table. There is this also to be said : many an oblong room, hall or passage, which would not admit of even a six-foot Billiard Table, can be fitted with a handsome Bagatelle Table, from the fact that the play is all from one end, and that width of space is not needed.

Bagatelle is a pretty game, especially for ladies. The following are the rules which regulate the several games.

In the game called *MISSISSIPPI* the balls are struck through a bridge, each arch counting for so many points.

In the Bagatelle-games nine balls are employed : in the Canon-games three.

LA BAGATELLE.

1. Any number may play, whether singly or in “sides.”
2. Each player “strings for lead,” and he who lodges his ball in the highest hole begins.
3. The player who wins the lead takes possession of the nine balls, and begins the game.
4. The Black-ball is placed on the Spot in front of the first

hole, and the player plays from the Baulk by striking at the Black-ball, and endeavouring to hit it, or his own ball, or both balls, into a hole or holes.

5. The Black-ball counts double, into whichsoever hole it falls.

[Sometimes a Black-ball and a Red-ball are used, both of which count double. The cups are numbered, and into whichsoever cup the balls fall so many are counted for the player. The board is numbered thus :—



BAULK-LINE.

[The usual plan is to try to drop the Black-ball in the seven or the eight, and the White in the opposite hole, and thus score twenty-two or twenty-three at one stroke.]

6. The Striker's-ball must be placed within the Baulk-line, and is struck with the Cue at the Black-ball. The remainder of the balls are then driven up the board in like manner, and the sum total of the holes made is the striker's score.

7. Any number of rounds may be played for the game, as agreed on previous to its commencement.

8. The player (or side) obtaining the highest score wins the game.

9. Any ball that rebounds beyond the Baulk-line, or is forced over the board, is not to be again played during that round.

SANS EGAL.

1. The person who takes the lead (decided as in "La Bagatelle") makes choice of four balls of either colour, places the Black-ball on the spot, and commences by striking up one of his balls.

2. The other player then strikes up one of his, and so on alternately.

3. He that holes the Black-ball counts it towards his game, and also all that he may hole of his own.

4. If a player hole any of his adversary's balls, the number is scored to the owner of them.

5. The player who makes the greatest number of points in each round wins the game, and takes the lead in the next.

THE CANON GAME.

1. Choice of balls, and the lead having been decided, the Black is placed on the spot, and the adversary's ball equidistant between cups Nos. 1 and 9.

2. If the player canon, he scores two. If, at the same time, he hole either of the balls, he also scores the number marked in the cups, the Black-ball counting double.

3. The striker continues to play as long as he scores.

4. There is no score unless a Canon be made, and all points made by a ball without a Canon count for the other side.

5. If either the adversary's or the Black-ball are holed, or roll beyond the Baulk-line, they must be replaced on their respective spots.

6. The Black-ball must be always struck by the Player's-ball, or in default of this the adversary scores five. A miss also counts five to the adversary.

7. The game is 120 or 150, as may be agreed upon.

When there are pockets to the table the White and Red-balls pocketed count each two, and the Black-ball three. Sometimes three are counted for a Canon from the Black to the Red-ball, and *vice versâ*, and two for a Canon from the White to a coloured ball, or from a coloured to a White one.

Hold the Cue with a firm, but not too tight a grasp, and strike the Cue-ball in the centre. A modification of the Side-stroke may be well introduced occasionally; but the more advantageous play is to divide the Object-ball. By it you may make such a calculation of the angles as will enable you to hole your ball with tolerable certainty. Beware of playing too hard: Bagatelle requires much less force than Billiards.

PARKINS AND GOTTO'S BAGATELLE TABLES

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		1	8	6
6-ft. „ 18-in. „ 1½-in. ditto ditto		2	10	0
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<i>Superior quality, with India-Rubber Cushions, extra thick sides, and Double Row of Holes for Marking.</i>				
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Larger size Mahogany Tables with Slate Bed, for Club Rooms.

8-ft. long by 2-ft. 6-in. wide, 1½-in. Ivory Balls, Marking Board, Cues, and Stand complete, price		11	11	0
9-ft. „ 3-ft. „ ditto ditto		13	13	0
10-ft. „ 3-ft. 4-in. „ 1½-in. ditto ditto		15	15	0

FIVE different games can be played on all these Tables.

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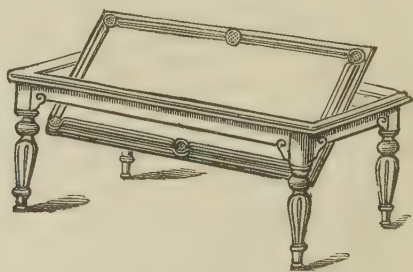
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APPENDIX.

BIBLIOGRAPHICAL CATALOGUE
OF
THE CHIEF PRINTED BOOKS ON BILLIARDS

FROM THE EARLIEST TO THE PRESENT TIME.

The following list, arranged chronologically, contains memoranda of those books *only* which have passed through my hands. The letters B. M. show that the work is in the Library of the British Museum, and the figures below them give the Press-mark and Catalogue reference. The letters C. C. show that the book referred to is also to be found in my own library. I have not thought it necessary to add a list of the Encyclopædia articles on Billiards, which are all more or less copies of each other, and, almost necessarily, imperfect; nor have I attempted to make a list of Reviews or ephemeral Notices in newspapers. That task will, I fancy, prove rather puzzling than profitable: for which reason I leave it to some more patient and industrious compiler.

(1665.)

La Maison des Jeux Academiques, Contenant vn Recueil B. M.
General de tous les Jeux Diuertissans pour se Rejouir, & passer 1040 f. 4.
le Temps agreablement. A Paris, Chez Estienne Loyson, au 1-5.
Palais à l'entrée de la Galerie des Prisonniers, au Nom de
Jesus. M. DC LXV. Avec Privilege du Roy. [The chapter in this
volume, entitled "*Le Novveav Iev du Billard, & Comme il*
se Joue à Present," consists of eight pages, and is *the first*
account of the game I find in any printed volume. It gives

the rules for the Canon game, and the game entitled "De la Guerre," similar to the Fortification Billiards, afterwards common in England. 24mo, pp. 288, with engraved title-page, representing a saloon, in which are gentlemen playing Chess, Cards, and Billiards; on the lawn, seen through the windows, are two persons playing at Mall, with mallets and arches set in the ground, as in our present Croquet.]

(1674.)

- B. M.
1040 c. 2. *The Compleat Gamester*; or, Instructions how to play Billiards, Trucks, Bowls, and Chess. Together with all manner of usual and most Gentill Games, either on Cards or Dice. To which is added the Arts and Mysteries of Riding, Racing, Archery, and Cock Fighting. By Cotton (?)—London: Printed by A. M., for R. Cutler, and to be sold by Henry Brome, at the Gun, at the west-end of St. Paul's. With steel-plate frontispiece. 18mo, pp. 234.

(1676.)

- B. M.
7915 a. *The Compleat Gamester*; or, Instructions how to play at Billiards, Trucks, Bowls, and Chess. Together with all manner of usual and most Gentill Games, either on Cards or Dice. To which is added the Arts and Mysteries of Riding, Racing, Archery, and Cock Fighting. The Second Edition.—London: Printed for *Henry Brome*, at the Gun, at the west-end of St. Paul's. [The chapter on Billiards consists of sixteen pages, in which, after describing the game as then practised, the writer says:—"I believe this Pastime is not so much used of late as formerly, by reason of those spunging caterpillars which swarm where any Billiard-tables are set up; also making that single room their shop, kitchen, and bed-chamber; their shop, for this is the place where they wait for ignorant callers to be their customers; their kitchen, for from hence comes the major part of their provision, drinking and smoking being their common sustenance; and when they can persuade no more persons to play at the table, they make it their dormitory, and sleep under it; the floor is their feather-bed, the legs of the table their bed-posts, and the table the tester; they dream of nothing but *Hazards*, being never out of them; of *passing* and re-passing, which may be fitly applied to their lewd lives, which makes them continually pass from one prison to another till their lives are ended; and there is an end of the game." This passage probably suggested to Dickens the four-post bed, under which slept the poor prisoner in the Fleet.] 18mo, pp. 232—xii.

(1680.)

The Compleat Gamester. [Another edition printed for Henry B. M.
Brome, at the Gun, at the west-end of St. Paul's. 18mo, 7915 aa
pp. 175.] C. C.

(1696.)

Divertissemens Innocens, Contenant les Règles du Jeu des B. M.
Echets, du Billard, de la Paume, du Palle-Mail, et du 1040a 2.
Trictrac. A la Haye, Chez Adrian Moetjens, Marchand Li-
braire, près de la Cour, à la Librairie Française. M. DC. XCVI.
24mo, pp. 424. [The Billiards in this thick little volume
consists of nine pages, commencing thus:—"This game is an
amusement for persons of quality and others who desire to pass
their time agreeably;" and then follow some rules for play.]

(1710.)

The School of Recreation; or, A Guide to the Most In- B. M.
genious Exercises of Hunting, Riding, Racing, Fireworks, 1040 c. 11.
Military Discipline, the Science of Defence, Hawking, Tennis, C. C.
Bowling, Singing, Cock-Fighting, Fowling, Angling. By R. H.
—London: Printed for A. Bettesworth, at the Red Lyon, on
London Bridge. 18mo, pp. 166. [The curious fact connected
with this book is that in the engraved frontispiece—after the
manner of the "*Compleat Gamester*"—there is a pictorial
representation of Billiards, with two players, each holding a
cue over his shoulder, in the act of striking a ball at a ring
or through an arch; but that in the text itself there is no
mention whatever of the game!]

(1721.)

The Compleat Gamester. Another edition containing the B. M.
games, as "Regulated by the most Experienced Masters."— 1040 c.
London: Printed for J. Wilford, at the Three Flower de Lucas, C. C.
in Little Britain. 18mo, pp. 104—48. [This also contains
the Gentleman's Diversion in Riding, &c., separately paged.]

La Plus Nouvelle Académie Universelle des Jeux, ou Diver- B. M.
tissemens Innocens. Containing, in addition to Chess, Draughts, 1040 f.
and Card Games, fifteen pages on Billiards, as then played,
without diagrams. 2 vols., 24mo, pp. 430. A Leide; Chez
Pierre Van der Aa, Marchand Libraire, Imprimeure de la Ville
& d'Université.

(1725.)

B. M. *Académie Universelle des Jeux.* Contenant les Règles des
 1040 f. 9. Jeux du Trietrac, des Echecs, du Quadrille, du Quintille, de
 1-3. l'Hombre à Trois, du Piquet, du Reversis ; & de tous les autres
 Jeux. Avec des Instructions faciles pour apprendre à les bien
 jouer. A Paris, au Palais, chez Theodore Legras, Libraire,
 Grand Salle du Palais, à la couronnée, m. dcc. xxv. Avec Appro-
 bation & Privilege du Roy. 12mo, pp. 354. [With engraved
 frontispiece. Among the "other games" is Billiards, which
 occupies fourteen pages.]

B. M. *The Compleat Gamester.* Fifth Edition, by C. Cotton, con-
 1041 c. 15. taining a Chapter on Billiards, and a poetical explanation of
 C. C. the Frontispiece, beginning :—

*Billiards from Spain at first derived its name,
 Both an ingenious and a cleanly Game.
 One Gamester leads, (the Table green as grass),
 And each, like Warriors, strive to gain the Pass,
 But in the Contest, e'er the Pass be Won,
 Hazzards are many into which they run.
 Thus while we play on this Terrestrial Stage,
 Nothing but Hazzard doth attend each Age.*

B. M. *The Compleat Gamester.* Fifth Edition, with additions.
 London : Printed for J. Wilford, at the Three Golden Flower de
 Lucas, in Little Britain. 18mo, pp. 224. [A reprint of the
 above.]

(1734.)

B. M. *The Compleat Gamester.* Written for the Use of the Young
 1040 f. 10. Princesses, by Richard Seymour, Esq. Fifth Edition. London :
 Printed for E. Curl, in Rose Street, Covent Garden ; and
 J. Wilford, behind the Chapter House in St. Paul's Churchyard.
 Price 2s. 6d. [The text of the Billiards in this edition has been
 reduced somewhat from its earlier state : but the other games
 remain the same. With steel-plate frontispiece. 12mo, pp. 340.]

(1750.)

B. M. *The Compleat Gamester.* In Three Parts, containing—I. The
 9913 b. Court Gamester ; or, Full and Easy Instructions for Playing the
 C. C. Games of Ombre, Quadrille, Quintille, Picquet, Bassett, Faro, and
 the Royal Game of Chess. II. The City Gamester ; or, the True
 Manner of Playing the most usual Games at Cards, viz., Whist,
 All Fours, Cribbage, Put, Lue, Brag, &c. With several
 diverting Tricks upon the Cards ; also Rules for *all* the Games
 both *within* and *without* the Tables, and at *English* and *French*
Billiards : with the Laws of each Game annexed, to prevent

disputes. III. The Gentleman's Diversion; or, the Arts of Riding, Racing, Archery, Cocking, and Bowling. Written for the Use of the Young Princesses, by Richard Seymour, Esq. The Seventh Edition. London: Printed for J. Hodges, at the Looking Glass, facing St. Magnus Church, London Bridge. Price Three Shillings. [The Treatise on English Billiards is confined to the game with Castles and Ports—Fortification Billiards—in which “there is great Art in lying covertly, that is, to lie at bo-peep with your adversary, either subtilly to gain a *Pass* or *Hazard*.” The instructions given for French Billiards show that the game was not much unlike that at present played—“only with *masts* [cues] and balls: *Port* and *King* being now wholly laid aside.” Following the treatise proper, is a gambling anecdote, showing—as do all the early books on the game—that Billiards was formerly a merely rooking and rake-helly pastime. 18mo, pp. 324—xii.]

(1799.)

Hoyle's Games Improved. Being Practical Treatises on the following Fashionable Games, viz., Whist, Quadrille, Piquet, Chess, Back-gammon, Draughts, Cricket, Quinze, Hazard, Lansquenet and Billiards. Revised and corrected by Charles Jones, Esq. London: Printed for J. F. and C. Rivington (and eleven other Publishers). Price Three Shillings. [A trade Book. 12mo, pp. 294. At the end of the Treatise on Billiards, which occupies fifty pages, the author—John Dew, “a marker well known to be experienced in the practical as well as theoretical Parts of Billiards, upwards of thirty years”—advertises that he “continues to teach and improve Gentlemen, &c., in all the Games of Billiards herein specified; and may be heard of, by inquiring at the Half Moon, Clipstone Street, near Portland Road.”—The plate which shows the plan of Fortification Billiards, with a perspective view of the table set out for the game, is directed to be placed after page 276: but the binder has put it in opposite the title-page. Not in B. M.] C. C.

Games most in Use in England, France, and Spain, viz., Basset, Picquet, Primero, L'Ombre, Chess, Billiards, Grand Tricktrack, Verquere, &c.; some of which were never before printed in any language. All regulated by the most Experienced Masters. With a Table to the whole. London: Printed and sold by J. Morphew, near Stationers' Hall; and sold by the Booksellers. Price, bound sheep, 1s. 6d.; calf, 2s. [The chapter on Billiards occupies ten pages at the end of the book, and is almost identical with the instructions contained in the B. M. 7913 b.]

early editions of the "Compleat Gamester." 18mo, pp. 104, without date; though, from various indications, I take it to have been published about this time.]

(1801.)

- C. C. *Billiards: Instructions to Play the Game with Ease and Propriety.* Printed for the Booksellers. [The instructions almost identical with those given in the "Compleat Gamester." Not in B. M.]

(1805.)

- B. M. 7913 bb. *Academie Universelle des Jeux.* Contenant les Règles des Jeux de Cartes permis; celles du Billard, du Mail, du Trictrac, du Revertier, etc., etc. Avec des Instructions faciles pour apprendre à les bien jouer. Nouvelle Edition, Augmentée du Jeu des Echecs, par Philidor, du Jeu de Whist, par Edmond Hoyle, traduit de l'Anglais; du Jeu de Tre-Sette, du Jeu de Domino, de l'Homme de Bron, etc. etc. Avec Figures. A Lyon: Chez B. Cormon et Blanc, Libraires. [The Billiards is found in eighteen pages, without diagrams, of the second volume; the whole work consisting of 3 vols, each of about 300 pages 12mo. This, the accepted Book of Games in France, has often been reprinted.]

(1807.)

- B. M. 7914.
C. C. *A Practical Treatise on the Game of Billiards;* accurately exhibiting the Rules and Practice admitted and established by the first players of the present day; and illustrated with a numerous collection of cases explanatory of each of the different forms of the game, calculations for betting, tables of odds, &c., &c. By E. White, Esq. London: Printed for W. Miller, Albemarle Street, by W. Bulmer and Co., Cleveland Row, St. James's. 1807. [This, the first English book of authority devoted to Billiards, has a frontispiece showing a perspective view of the Billiard Table, with three balls, a mace, and cue. At the end are seventy small diagrams, printed from steel plates, which show with great accuracy the several angles of the table, the nature of the strokes, and the most obvious hazards and canons. This book has, in fact, proved the mine whence all succeeding writers have dug their theories of the game. White's treatise is entirely embodied in *Bohn's Handbook of Games* (1850), which forms a volume of the Scientific Library. The poor little compilation sometimes quoted as "White on Billiards" has nothing in common with the above-named work except the title.]

(1808.)

Hoyle's Games Improved: consisting of Practical Treatises on Whist and other Card Games, Chess, Draughts, Billiards, &c.; with an Essay on Game Cocks, and "Calculations for Betting upon Equal and Advantageous Terms." Revised and corrected by Charles Jones, Esq. New Edition, considerably enlarged. London: R. Baldwin, Longmans, Lackington (and others). Price, Six Shillings, bound. [The Chapter on Billiards, attributed to Mr. Dew, contains the rules for the White Winning Game, Fortification Billiards, &c., with a woodcut showing how the table is set out for the latter. 18mo, pp. 428. Not in B. M.] C. C. 7915 a.

(1820.)

The Gaming Calendar; to which is added Annals of Gaming, and, Prefixed, a Letter to Sir Robert Baker, Chief Magistrate of the Police. By Seymour Harcourt, Esq. "A Tale that will harrow up the soul." London: Printed by J. J. Stockdale, No. 41, Pall Mall. Price Five Shillings. 8vo, pp. 179—vi. [Contains, among numerous references to gaming transactions in which people of quality figure under initials, frequent anecdotes about gambling at Billiards. Several of these are quoted in various modern compilations on the game; and some are given as having been witnessed by the writers!] B. M. 7913 bbb.

Le Musée des Jeux. Contenant les Principaux Jeux en Usage dans la Bonne Société; Recueillis et Mis en Ordre. Par Landrait, Membre de l'Académie de Jeux de Berlin. Paris: Chez Martial Ardant frères, Quai des Augustins. 12mo, pp. 240, no date. [In blue paper covers, with the words "Nouvelle Académie des Jeux. Contenant les Principaux Jeux en Usage dans la Bonne Société." The Billiards in this volume occupies twenty-one pages, without diagrams, principally devoted to the canon game common in France. Frontispiece, an engraving from steel, representing a card-room with players in the costume of 1815—20.] B. M. 7913 c.

Le Musée des Jeux. [A later edition of the same book. An exact reprint in a differently printed blue cover. No date. Probably published about this period.] B. M. 7913 c.

(1833.)

The Field Book; or, The Sports and Pastimes of the United Kingdom: compiled from the Best Authorities, Ancient and Modern. By the Author of "Wild Sports of the West." London: Published by Effingham Wilson, Royal Exchange. B. M. 10407. 12. C. C.

8vo, pp. 616. [With numerous woodcuts of birds and quadrupeds, some of them from drawings by Harvey, inserted in the text. The title-page has the well-known cut of a lady and gentleman archer; the lady shooting an arrow, and the gentleman stringing a bow; with the motto, attributed to the convenient Old Play—"What is a gentleman without his recreations?" The subjects are arranged alphabetically; the Billiards, occupying six pages, giving the rules of the games as then played; with a story illustrative of the rooking and gambling common in billiard-rooms forty or fifty years ago. The game of Bagatelle is dismissed in four words—"a trifle; a game."]

(1835.)

B. M. *Théorie Mathématique des Effets du Jeu de Billard.* Par
7915 d. G. Coriolis. Paris: Carilian-Goeury, Libraire-Editeur des
C. C. Corps Royaux des Ponts et Chaussées et des Mines, Quai des Augustins, No. 41. [Eight chapters of text on the Mathematics of the Game, very fully argued, and twelve folded-in plates, engraved on steel, containing sixty-three diagrams illustrative of the effects of the side stroke, the screw, and other strokes incident to the game. Pp. 174; contents, preface, errata, &c., vi. Roy. 8vo. A book for mathematicians rather than for billiard-players.—Never reprinted, I think.]

B. M. *Hoyle's Games.* Improved and enlarged by G. H——, Esq.
7913 aac. [A "Trade Book" containing the names of Longman and a
C. C. dozen other publishers on its title-page. The Billiards in this volume is illustrated with four diagrams of strokes, and is certainly a great improvement on other treatises contained in previous editions of Hoyle. It does not seem to have been issued since 1835, and is now out of print (?) 18mo, pp. 492. Printed by Baylis and Leighton, Johnson's Court, Fleet Street, and bound in scarlet sheepskin.]

C. C. *The Noble Game of Billiards*: wherein are exhibited Extraordinary and Surprising Strokes which have excited the admiration of most of the Sovereigns of Europe. By Monsieur Minguad, formerly Capitaine d'Infanterie in the Service of France. Translated and published by John Thurston, 14, Catherine Street, Strand, Billiard-Table Manufacturer. London: 1835. Second Edition. [This book, which is not in the British Museum Library, is prefaced by a folded-in plate representing gentlemen in the costume of the day playing at Billiards, apparently in a club-house. It is in folio, and contains copperplate engravings of fancy strokes and curious

hazards, among which are the basket and the hat strokes, &c. The directions for making the strokes are printed on the plates themselves. The only text to the volume consists of a preface, signed John Thurston ; who tells us that to Captain Minguad are to be ascribed "the brilliant discoveries of modern times" in Billiards. Mr. Thurston acknowledges the value of White's Practical Treatise, which he says contains "nearly all that was known or approved on the subject at the time of its compilation." I have not seen Minguad's book in the original French, though it evidently formed the basis of Kentfield's volume ; which was probably also written by Thurston, the earliest of the modern English Billiard-table makers.]

(1839.)

The Game of Billiards : Scientifically Explained and Practically Set Forth. In a series of Novel and Extraordinary Strokes, and Illustrated by numerous Appropriate Diagrams. To which is [*sic*] added the Rules and Regulations which govern the Numerous Games as they are played at the Present Day. By Edwin Kentfield, of Brighton. London : Published by Smith, Elder, and Co., Cornhill ; and Sold by the Proprietor, John Thurston, at his Petrosian Billiard-Table Manufactory, 14, Catherine Street, Strand. Entered at Stationers' Hall. [Folio, with 48 pages of text, and 93 plates of diagrams. The title-page has for motto—"Let us to Billiards. *Shakespeare* ;" and, for frontispiece, there is a large folded-in plate, the "Interior of a Billiard Room, with Thurston's Table, Improved Revolving Lamp, and Furniture complete ;" the latter including six gentlemen in the costume of the day, and two players—one of them presumably Jonathan himself—engaged in a game, with the marker standing by. This, the most elaborate of the Billiard-books, and to which succeeding writers are undoubtedly indebted, does not seem to have gone into a second edition. It has a Preface by the Author, an Address by the Proprietor, and a page of errata, never since (so far as I can discover) corrected in the text. Plate I. represents Kentfield in the act of taking aim, as illustrative of the "Position of the Player." From my knowledge of Kentfield, who died, poor, in 1873, I should doubt whether he did more to the book than suggest some of the strokes and lend his name to the title-page. "Kentfield on Billiards" has always had a good reputation ; though, from its size and cost, it has enjoyed, I imagine, but a slight degree of absolute popularity. It is a book for libraries rather than for players.]

B. M.
7914 aa.
C. C.

(1840.)

- B. M. *Neuestes Spielbuch*, containing, in addition to Card Games,
7913 *bb.* a section devoted to Billiards and Ball Games. By George
Grimm. Leipzig: Verlag von Otto Wigand. 12mo, pp. 384.
[The Billiards in this volume occupies thirty-three pages, with-
out diagrams.]

(1842.)

- C. C. *Billiards, How to Play*. By Colonel D. [A very poor
compilation, re-issued from the old plates, without alteration,
by Messrs. Tegg, in 1875. Not in British Museum.]

(1846.)

- B. M. *Le Billard: Traité Théorique et Pratique de ce Jeu*. Com-
7915 *a.* prenant l'Histoire de ses Progrès depuis son Origine jusqu'à ce
Jour; les Principes Généraux Propres à en Faciliter la Pra-
tique; la Théorie des Effets de Queue d'après les Lois Phy-
siques qui les Régissent. Suivi de la Physiologie du Joueur de
Billard.

Que l'ignorant se fie aux chances du hazard,
L'art seul doit présider aux succès du Billard.

Paris; Au Dépôt Central, Rue des Fosses du Temple, 48, et
chez tous les Libraires et Marchands de Nouveautés.—[The
anonymous writer of this treatise attributes to the English the
honour of inventing and popularising the game, which he takes
some trouble to explain, more particularly as to the mathematical
theories of certain Hazards and Canons. The text is followed
by a large folded-in sheet, containing 54 diagrams, printed from
a steel-plate, transferred to a lithographic stone, the red ball
coloured. Many of the diagrams are copied into later works.]

(1847.)

- C. C. *Billiards: Game 500*.—An account of the above Game, with
Diagrams, showing the Position of the Balls for the Last Nine
Breaks; also One Hundred and Eleven other Diagrams well
adapted for Practice. General Observations respecting the
advantage of playing with Good Strengths. By Edward Russell
Mardon, Esq. London: Simpkin and Marshall, Stationers'
Hall Court, Ludgate Street; and may be had of Messrs. Holt-
zaffel, 64, Charing Cross; Mr. Webster, 60, Piccadilly; and
all Respectable Booksellers and Stationers in the United
Kingdom. 8vo, pp. 270—ii. Printed by E. S. Leppard,
Bookbinder and Stationer, East Street, Brighton. [This first
edition is not in the British Museum Library.]

(1849.)

Billiards: Game 500 up. By Edward Russell Mardon. B. M.
Second Edition, extensively enlarged and greatly improved. 7915 d.
8vo, pp. 270—ii. [Same title, same publishers and printers. C. C.
The book had, I believe, a good sale on its first appearance, and
even now, though much of it is obsolete, contains some very
pleasant reading.]

That Grand and Practical Game—Billiards, illustrated by C. C.
a Series of Diagrams Displaying the Different Strokes of the
Game, accompanied by Instruction, consisting of Five Divisions,
viz., the Common Run—the Following Stroke—the Side Stroke
—the Screw—and the Double. By H. Turner, many years
the Proprietor of Billiard Tables at the University of Cam-
bridge. This Work, on account of its arrangement, clearness,
and completeness, may challenge comparison with any similar
publication; and may always be referred to as an unerring
standard of authority. Northampton: Printed, for the Author,
by J. T. Burgess, 23, Gold Street. [A book of six pages of
explanatory text, in 8vo, and forty-five diagrams printed in red
and black. These diagrams show some of the most ordinary,
and a few of the most difficult, hazards and canons. This book
is not in the British Museum Library; and, notwithstanding
the author's boast that it may be considered a standard
authority, it has never been reprinted! It is, nevertheless,
the best book on Billiards up to its date, 1849.]

(1850.)

The Hand-Book of Games. London: Henry G. Bohn. [This C. C.
Book, in addition to Cards, Draughts, Backgammon, &c.,
contains the whole of White's treatise of 1807, considerably
modified and enlarged. I could not find it in the B. M. Library.]

(1854.)

Hoyle's Games, containing Laws on Chess, Draughts, Back- B. M.
gammon, Billiards, Cricket, and Games of Cards. A New 7913 a.
Edition, Improved. London: Thomas Allman and Son, 42, C. C.
Holborn Hill. [Contains 32 pp. of Rules for Playing the
several games, including Fortification Billiards, then long
obsolete. Evidently compiled by a writer without practical
knowledge of Billiards, for he used the mace in 1854! 32mo,
pp. 160, with frontispiece and vignette title-pages, printed from
a steel plate transferred to stone, showing card and chess-
players in the costume of the last century!]

(1855.)

- B. M. *Der Billardspieler* in seiner Grokten Ausbildung. Practischer
7913 a. Fuhrer fur Unfinger und Geublere un edlen Billardspiele. Von
P. Rohrman. Mit 7 Illustrationem. Wein: Verlag von
Albert a Wenedekt. 32mo, pp. 64. [This little German Hand-
book, containing various diagrams rudely cut on wood, treats of
the game as played on the Continent, and has frequent references
to the mathematics of Billiards.]

(1855—6.)

- B. M. *Das Billardspiel.* By Franz Saamkopf, Billiard-marker to
7913 b. the Great Club in Brunswick. This work, published in six
monthly parts, deals with the theory and practice of the game,
as played in Germany, in a very intelligent and intelligible
manner. [The principal strokes, angles, &c., are elaborately
illustrated in large copperplate engravings, folded in. The
book has since been issued complete, but I have not seen a
copy of the last edition. 12mo, pp. 242. The British Museum
copy is incomplete.]

(1856.)

- B. M. *Billiards: Its Theory and Practice;* with the Scientific
7913 b. Principle of the Side-stroke, the Rules of the various Games,
C. C. La Bagatelle, &c. &c. By Captain Crawley. Illustrated by
Thirty-two Diagrams. London: C. H. Clarke, 23A, Pater-
noster Row. Price half-a-crown. 24mo, pp. 164—xii. Printed
by Jas. Wade, 26, Brydges Street, Strand. [Mainly a reprint
of the chapters I wrote in the *Field* newspaper, then edited
by Henry Marshall. This book has been many times printed,
each time with alterations. The last edition (1877) is published
by Messrs. Ward, Lock, and Co.]

(1857.)

- B. M. *The Game of Billiards.* By Michael Phelan. Second
7913 c. Edition. New York: D. Appleton and Company, 346 and 348,
C. C. Broadway. 12mo, pp. 237—xii. [The standard authority on
American Billiards. I have not seen the first edition.]

(1858.)

- B. M. *Billiards: Game 500 up.* Third Edition, extensively en-
7915 d. larged and greatly improved. [This edition of Mr Mardon's
C. C. book is illustrated with fifty-two additional diagrams, printed, as
in the other editions, by lithography; and also a chapter—"The

Merits of the Games of Mr. Roberts and Mr. Kentfield Discussed: The Championship awarded." Dedicated to the Marquis of Donegall, an "Opponent of Many Years." Brighton: H. Trussell, 16 and 17, East Street; and Houlston and Wright, 65, Paternoster Row, London. At that time, Brighton—from the fact of Kentfield's residence there—was the head-quarters of Billiards. The remainder of Mr. Mardon's book was sold off a few years ago, and has not since been reprinted. This Third, and certainly best, Edition contains 431 pages 8vo, printed by H. Trussell, Brighton. In many respects, the best book of its kind that had then appeared. Its author is, I believe, still (1877) living, and is an occasional contributor to the sporting press—*vide* letters of his in the *Sporting Life* on the Spot-stroke controversy in January and February of 1874, in which he declares that the players of to-day are not to be compared to those of his own time!]

Billiards: Its Theory and Practice set forth and Explained. Illustrated by Forty Diagrams. To which are added the Rules and Regulations of the various games, and Pool, from the best authorities. Dublin: Published by the Author and Proprietor, and sold at his establishment, 3, Lower Abbey Street. [Prefaced with a woodcut of "White's Billiard-room." 24mo, pp. 128—iv. Printed by J. F. Fowler, 3, Crow Street, Dame Street, Dublin. This book—a piracy on my first treatise, which it imitated in size, style, &c.—was withdrawn from circulation on law proceedings being commenced.]

B. M.
7915 *a.*
C. C.

(1859.)

Manual de Juogos, comprendiendo A Mas de Los de Napies, Los de Ajedrez, Billar, Dados, Damos, Domino, &c. Ordenado por D. Carlos de Pravia. Paris: Libreria de Rosa y Bouret. [In this Spanish Book of Games there are ten pages devoted to Billiards, with an account and diagram of the Spanish Skittle Game; the remainder being devoted to card games, in which Whist naturally holds a high place. 18mo, pp. 326—iv. Printed by De Arbien, at Poissy.]

B. M.
7913 *b.*

Les Maisons de Jeux Ruinées par les Joueurs. Solution pratique des Jeux. Par Le Marquis de Jercey (pseudonym of Hennel de Vigneaux). Paris: Amyot, 8, Rue de la Paix. [A guide to the odds in betting and staking at Rouge-et-Noir and other table games, with some slight reference to the odds at Billiards.—This "Gaming-House Ruined by the Gamesters" seems to have been but slightly patronized. 12mo, pp. 124.]

B. M.
7913 *c.*

(1860.)

B. M. *The Handy Book of Games for Gentlemen.* By Captain
7913 c. Crawley. London: C. H. Clarke, 13, Paternoster Row.
C. C. 12mo, pp. 563—xii. [A reprint of the Author's Handbooks to
Billiards, Backgammon, Chess, Draughts, Whist, Loo, and
Cribbage, with chapters added on Ecarté and other card games.
Now (1877) revised, enlarged, and improved, and published by
Messrs. Ward, Lock, and Co.]

B. M. *La Physiologie du Billard.* Par un Amateur. Prix, 1 Franc.
7915 a. Paris: Ledoyen, Libraire-Editeur, Palais Royal. [A handbook
without diagrams. It treats rather of the utility of the game as
an exercise, physical and mental, than of its practice or pecu-
liarities, one statement being rather astounding, as a French-
man's notion of the influence of Billiards:—"En 1830, on
comptait à Paris environ six mille billards publics. En 1840
ce nombre avait sensiblement augmenté, car il y en avait à peu
près onze mille. Aujourd'hui il existe dans Paris dix-huit mille
billards, absorbant annuellement plus de vingt millions de la for-
tune publique!" 12mo, pp. 64, in paper covers, printed by
Allard, Rue d'Enghein, 14.]

(1862.)

B. M. *Handbook of Billiards*, with the Theory of the Side-stroke,
7913 aa. the Rules of the Games, and a Chapter on Bagatelle. By
C. C. George Frederick Pardon, author of Routledge's Handbooks to
"Chess," "Draughts and Backgammon" "Whist," &c. With
Illustrative Diagrams. London: Routledge, Warne, and Rout-
ledge, Farringdon Street; and 56, Walker Street, New York.
[This little book has passed through many editions, and is still
sold; but it now needs revision, especially as regards the Spot-
stroke. It contains twenty diagrams, and is dedicated to Hugh
Robertes, Esq., an "old friend, and somewhat pupil," of the
author.]

B. M. *Beeton's Book of Home Games.* [The previous work, issued in
7913 c. monthly parts, commencing with the Billiards, and ending with
C. C. Part xviii., Card Games:—A reprint of the stereotype plates,
purchased at public auction by S. O. Beeton, on the bankruptcy
of C. H. Clarke. On the subsequent failure of Beeton, the
plates of this work and of the Handbooks were purchased by
Messrs. Crosby Lockwood and Co., Stationers' Hall Court,
Paternoster Row, by whom they were sold to Messrs. Ward,
Lock, and Tyler, in 1875. 12mo, pp. 563—xii. Not since re-
issued in this form; the Billiards, &c., superseded by the revised
and corrected volume. Mr. S. O. Beeton died in June, 1877.]

Manuel du Jeu de Billard, Contenant le Théorie du Billard, ses Règles, ses Principes Généraux, leurs Applications diverses, etc. etc. Par Désiré Lemaire, précédé d'une Préface historique par Jules Rostaing. 42 plaches, prix 5 fr. Paris : Delarue. B. M. 7913 aa.

How to Play Billiards and Bagatelle. One of the series of "Family Herald Handybooks." Published by B. Blake, 421, Strand. [A subsequent issue was revised by Captain Crawley. Not in the British Museum Library.] C. C.

(1863.)

Hoyle's Games Modernised. Being Explanations of the best Modes of Playing the most Popular Games in Present Use, with the respective Rules and Regulations adopted at the Clubs and by the Best Players. By George Frederick Pardon, Author of Routledge's "Popular Guide to London," &c. London : Routledge, Warne, and Routledge, Farringdon Street. 24mo, pp. 438. [Contains—in addition to Chess, Draughts, and the Card Games—the whole of the Author's treatise on Billiards, published by the same firm.] B. M. 7913 aaa. C. C.

(1865.)

Billiards : Its Theory and Practice, &c. By William White. Second Edition. London : R. J. Kennett, 14, York Street, Covent Garden. [A reprint from the stereotype plates of the 1858 issue, with two pages added. Withdrawn from circulation.] B. M. 7915 a. C. C.

Académie des Jeux, Contenant la Règle des Jeux de Calcul et de Hasard, etc. ; mis en ordre par Bonneveine. Préface Historique, Anecdotique, Scientifique, et Humoristique, par Jules Rostaing. Illustrations by Télony. Paris : Delarue, Librairie-Editeur. 12mo, pp. 388. [In his amusing introduction, Jules Rostaing says nothing about Billiards, which occupies 19 pages, without diagrams or illustrations ; though the other games have woodcut head and tail pieces.] B. M. 7913 bb.

Hoyle's Games, containing Laws and Directions for Playing the Various Games now Prevalent, with many Improvements and Additions. Halifax : Milner and Sowerby. [A little book with four pages on Billiards, badly compiled. Not in B. M.] C. C.

Sports and Pastimes for Indoor and Out. With Additions by Oliver Optic (W. T. Adams), embracing Physical and Intellectual Amusements for Young People, the Family Circle, and Evening Parties. Boston (U.S.). Published by G. W. Cotterell. [An American reprint of the "Parlour Pastimes," by George Frederick Pardon, with a short Chapter on Billiards added.] B. M. 7913 b. C. C.

(1866.)

B. M. *The Billiard Book.* By Captain Crawley, Author of
 7915 c. "Billiards: Its Theory and Practice," the "Handy Book of
 C. C. Games," &c. &c. With numerous Illustrative Diagrams.
 London: Longmans, Green, & Co.—[An amplification of the
 articles contributed to the *Illustrated Sporting and Theatrical
 News*, the *Field*, the *Sporting Gazette*, and other papers.
 Illustrated with fifty-three diagrams on steel, and about eighty
 engravings, eight of them full-page, drawn by John Proctor.
 With an Appendix on the Mathematics of the game. Pp. 253 ;
 Contents, Preface, &c., xv.; Index, v. Royal 8vo. Printed by
 Spottiswoode. A large edition of this book was sold at One
 Guinea a copy. Revised, enlarged, and mostly re-written for
 the present edition.]

B. M. *Neuestes Universal Spielbuch.* By Chr. Vanderherd.
 7913 aa. Vienna: Verlag von Albert A. Wenedekt. 24mo.—[This
 "Universal Gamebook" consists of a number of chapters,
 separately paged, on Card Games, Chess, Draughts, and
 Billiards; the latter consisting of 48 pages, with three dia-
 grams badly engraved on wood. 32mo.]

C. C. *A B C of Billiards.* By the late F. Hardy. With a coloured
 Frontispiece and Woodcut Diagrams. [A tiny volume belonging
 to the series known as "Warne's Bijou Books," published by
 Messrs. Frederick Warne and Co., Bedford Street, Covent
 Garden. Not in B. M.]

C. C. *Billiards: The Proper Attitude in Playing the Game.*
 With some observations tending to prove it to be a Salutory
 Amusement. London: H. Weede, Printer, High Road,
 Knightsbridge. [A pamphlet of 20 pages, cleverly written.
 Not in B. M.]

C. C. *The Game of Billiards, as Practised by the most Scientific
 Players.* [A little book, published by Henry Lea, and curious
 as containing the rules of Fortification Billiards, a game now
 quite obsolete. Not in B. M.]

(1867.)

C. C. *Hoyle's Games Modernised.* By George Frederick Pardon.
 A New Edition, with two pages added on the Laws of Bezique.
 London: George Routledge and Sons.

Billiards for Beginners. With the correct Rules of the several Games; and the true Principles of the Side-stroke Familiarly and Scientifically explained. By Captain Crawley, Author of "The Billiard Book," "Whist and other Card Games," &c. &c. Illustrated by forty-six Diagrams. Published by Griffin and Co., Stationers' Hall Court. [This elementary treatise was first issued as one of a series called the "Champion Handbooks." It has passed through several editions, and been issued by several publishers: the latest and most correct edition, containing a chapter on the Spot-stroke, is issued by Messrs. Dean and Son, Fleet Street.]

B. M.
7915 aa.
C. C.

Practical Billiards. By William Dufton. Embellished with Numerous Illustrations. London: George Routledge and Sons, 8vo, pp. 238—viii. [This book is a direct and gross plagiarism of "The Billiard Book," as may be seen by comparing the two. The Author—the late Mr. Frederick Hardy, of Leamington—died before it was ready for press, and the task of preparing the MS. for, and seeing it through, the press, was confided to Mr. William Dufton, a good player of the old school, without the least pretensions to literary or scientific knowledge. He—unfortunately, as he told me—was not aware to what extent his predecessor had used "The Billiard Book." On the appearance of Messrs. Hardy and Dufton's book, some correspondence took place in the columns of the *Athenæum*, and I was advised to take action at law against the publishers, but desisted on the urgent appeal of Dufton, whom I had known for many years as a hard-working and respected member of his profession. The "Battle of the Billiard Books" was, however, finally ended by the *Athenæum* (Jan. 25, 1868) stating that "Captain Crawley's work appears to have been rather freely used by his successors; each party has had his word, and the matter is now referred, so far as we are concerned, to the public judgment." And here I am content to leave it, merely quoting from my letter to the *Athenæum*—printed in the number for Dec. 28, 1867: "In method of arrangement, size of diagrams, character of engravings, plan of instruction, rules, &c., even to the colour of the binding and style of ornamentation, the book called 'Practical Billiards' is a mere copy of 'The Billiard Book,' and contains no statement that has not been borrowed from, or suggested by, my works. As, however, when two persons ride one hobby, one must necessarily ride behind, I leave Mr. Hardy's literary executor in that rather awkward predicament."]

B. M.
7915 c.
C. C.

Billiards: Its Theory and Practice. By Captain Crawley. Sixth Edition. London: C. H. Clarke. [Not in B. M.]

C. C.

(1868.)

- C. C. *The Game of Billiards.* By Michael Phelan. New Edition. [The old book revised and reprinted. Printed by Vincent Dill, 29 and 31, Beckman Street, N.Y. Not in B. M.]
- B. M.
1913 a. *Traité Illustré du Jeu de Billard.* Par Léon Cosson, suivi des Règles du Jeu de Paume. Paris : L. Passard, Libraire-Editeur, 7, Rue des Grands-Augustins. 32mo, pp. 74. Printed by De Pillet. [This little book, one of a series—*Bibliothèque des Jeux d'Adresse*—devoted to games, is the pocket guide to the French Billiard-player. It is illustrated with numerous diagrams on wood, and contains directions for playing the canon game universal in France. It has a paragraph which makes a statement of perhaps doubtful accuracy:—"Le billard est originaire d'Angleterre. Il tire son nom de la queue (Billiard par corruption de Balyards) qui sert à pousser les billes."]
- B. M.
7913 aa. *Every Boy's Book.* Published by Messrs. Routledge. [Contains a chapter on Billiards, illustrated with the diagrams from Pardon's "Handbook of Billiards."]
- C. C. *Every Boy's Book.* Published by Messrs. Routledge. [Contains a chapter on Billiards, illustrated with the diagrams from Pardon's "Handbook of Billiards."]
- B. M.
7913 aa. *The Modern Pocket Hoyle*, containing all the Games of Skill and Chance as Played in the Country [America] at the Present Time : Being an Authority on all Disputed Points. By "Trumps." New York : Dick and Fitzgerald. [An improvement on the work known as the "American Hoyle," and contains a chapter on Billiards, in which the American Game has, naturally, the preference. 18mo.]
- C. C. *The Game of Billiards.* By Michael Phelan. Ninth Edition, revised, enlarged, and richly embellished with numerous Illustrations, including a steel-plate Portrait of the Author. New York : Dick and Fitzgerald. Price \$1 50c.
- C. C. *The Illustrated Handbook of Billiards.* The American Game by Michael Phelan. The French Game by Claudius Berger. Handsomely Illustrated. Third Edition, revised. New York : Dick and Fitzgerald. [The English Billiards is principally derived from Captain Crawley's first book. Neither of these books in B. M.]
- B. M.
7915 c. *Roberts on Billiards.* By John Roberts, Champion of England. Edited by Henry Buck, Author of the "Board of Green Cloth." With Twenty Diagrams, showing in a novel manner the mode of "Playing Breaks." London : Stanley Rivers and Co., Publishers of Scientific Amusements and Pastimes of Society, 8, Palsgrave Place, Strand. No date. [Prefaced by a woodcut portrait of Roberts, evidently from a photograph, and illustrated with diagrams, printed by lithography, showing the

board in green, and the balls in white and red. The text, which is mainly autobiographical—"Incidents of my Career," "Players I have Met," &c.—consists of two parts, "The Game," and "How to Play it," with a chapter on the Origin and History of Billiards. Roberts' book is rather an account of matches played and tricks performed by billiard-players than a book of instructions for tyros. This, the least valuable of the modern billiard books, is curious from its anecdotes, gleaned from a variety of sources—Pierce Egan's *Sporting Sketches* (1820), and cuttings from various newspapers, principally *Bell's Life* and the *Sportsman*, on which latter paper Mr. Buck, "Hotspur," is or was a writer. The literary excellence of the text may be judged from a sentence or two:—"Mathematical or geometrical principles applied to Billiards are all humbug." . . . "A man with an aptitude for Billiards may learn to play simply by putting in force our observations; but he would get over the *pons asinorum* of first steps [*sic.*] in very much less time by trusting himself to the guidance of some one who can point out his mistakes." . . . "One of the chief points in the game of most professionals is reliability." The book is dedicated to "George Payne, Esq., for many years a Patron of Our National Sports." Mr. Payne was well known as a friend of the late Admiral Rous, himself an ardent lover of Billiards. 8vo, pp. 370; title, contents, and advertisements, xii. Not in B.M.]

(1869.)

Roberts on Billiards. Second Edition, revised and enlarged. [The same book, with additional cuttings from newspapers, and a chapter on Betting. The leads between the lines are taken out of the latter pages, and the chapters transposed; but most of the chapters are identical page for page, line for line, including all the errors and misprints. 8vo, pp. 368—xvi. Printed by Robson and Sons, Pancras Road. No date. In 1870 Stanley Rivers and Co. (pseudonym for Mr. Hogg) failed, and the stock was sold off in sheets.]

B. M.
7915 *bb.*
C. C.

(1870.)

Modern Pastime: or, Indoor Amusements, including Ventriloquism, Parlour Magic, Elementary Gymnastics, Fun and Flirtation, Forfeits, &c. &c. London: Frederick Warne and Co., Bedford Street, Covent Garden. No date. 18mo, pp. 180—x. [The chapter on Billiards is a reprint, without alteration, of Hardy's "A B C of Billiards," but without the Author's name. Printed by Savill and Edwards, Chandos Street, Covent Garden.]

B. M.
7905 *aa.*
C. C.

- B. M. *The Modern Playmate: A Book of Games, Sports, and*
7913 cc. Amusements for Boys of All Ages. Compiled and Edited by
C. C. Rev. J. G. Wood. Illustrated. London: Frederick Warne
and Co. 12mo, pp. 834—x. [Contains a short and incorrect
chapter on Bagatelle, which is said to be, "like Billiards, a
simple game" (!!).]
- B. M. *The Boy's Own Book.* [With a treatise on Billiards, com-
7913 dd. piled, by permission, from "The Billiard Book." Published by
C. C. Crosby Lockwood and Co., Stationers' Hall Court.]
- B. M. *The Gaming Table: Its Votaries and Victims, in all Times*
7913 e. and Countries, especially in England and in France. By
Andrew Steinmitz, Esq. In Two Vols. London: Tinsley
Brothers, 18, Catherine Street, Strand. [Contains, among
much other interesting matter, anecdotes of Andrews, the noted
Billiard-player, of Covent Garden, with several references to
Billiards as the most famous of all the games of skill.]
- B. M. *Hoyle's Games Modernised.* A New Edition, unaltered.
7915 aa. London: George Routledge & Sons.
C. C.

(1873.)

- B. M. *Billiards Made Easy: With the Scientific Principles of the*
7915 aa. Side-stroke and the Spot-stroke familiarly Explained. By
C. C. "Winning Hazard"—the late Mr. De Vere, of the *Field*. Illus-
trated by Practical Diagrams. With a chapter on Bagatelle.
London: Houlston and Stoneman. [A cleverly-compiled hand-
book, with "Captain Crawley's Rules, and some of his Remarks,
published by permission." The text of this book first appeared
in chapters contributed to the *Gentleman's Journal*, published
in 1870-2 by Messrs. Harrison, Salisbury Square.]
- B. M. *Billiards.* By Joseph Bennett, ex-Champion. With upwards
7915 cc. of 200 Illustrations. Edited by "Cavendish." London: Thomas
C. C. De la Rue and Company. [Cavendish (the pseudonym of Mr.
H. Jones) has, like Dufton, followed the plan of "The Billiard
Book," in giving diagrams on separate pages, and figures of the
players in page woodcuts. Except a chapter on the history of
the game, this work contains nothing of a literary character.
8vo, pp. 483; title and contents, &c., iv.; advertisements, xiii.
Printed and published by De la Rue and Co., with a fanciful
title made up of cues, balls, and a marking-board.]
- Another Edition* of the same book, without alteration,
appeared in the following year.
- C. C. *The Spot Stroke.* By Joseph Bennett. Edited by "Caven-
dish." [A handy little book in 32mo, with diagrams illustrative

of the stroke in question. Published by Messrs. De La Rue. Not in B. M.]

Sport at Home and Abroad. By Lord William Lennox. B. M. 7906 de. Two Vols., 8vo. London: Hurst and Blackett. [Contains several references to Billiards and Billiard-players.]

Billiards. A series of chapters on the game, with diagrams, in "Cassell's Popular Recreator." By Mr. A. G. Payne, now editor of the *Billiard News*, a monthly periodical of Games and Sports published for Messrs. Burroughes and Watts. B. M. 7913 ff. C. C.

Let us to Billiards. Prize Essays on "Billiards as an Amusement for all Classes, especially in reference to its Use in Clubs, Literary, Mechanics', and other Institutes," for which Messrs. Orme and Sons presented Twenty-five Pounds, together with One Gold-Mounted Cue and Two Silver-Mounted Cues, and, on the recommendation of the Judges, an Additional Prize to the writer of the Fifth Essay. Manchester: Published for Orme and Sons, Billiard-Table Makers, by James Galt & Co., Booksellers by Royal Appointment. Royal 4to, pp. 116, including prefatory matter. Five Essays, contributed, in reply to an advertisement by Messrs. Orme, by E. L. Davies, Barnsbury Literary Institute, London, first prize; J. P., Saturday Evening Club, London; W. M. D., Newspaper Press Club, Manchester; D. L. Kirkpatrick, People's Literary Institute, Belfast; D. W. Gilchrist, Literary Club, Accrington. The work is dedicated to the Arbitrators—Benjamin Armitage and William Romaine Callender, Esqs., of Manchester—and contains medallion portraits of "John Roberts, the acknowledged Billiard Champion until February 11, 1870, when he was defeated by W. Cook;" "William Cook, the present champion;" Joseph Bennett, and J. Roberts, junr. [The Essays tell little of the game that is not to be found in the treatises by Kentfield and Captain Crawley, the latter quoted by Mr. Gilchrist, who makes extensive use of "The Billiard Book," and other works. This book is an elaborate advertisement of Messrs. Orme's tables, admirably printed on toned paper, with red lines round each page, but without a printer's name, and bound in stout paper boards with cloth back. Not in B. M.] C. C.

The Best of Everything. [A book of miscellaneous information, compiled by the author of "Enquire Within," and published by Messrs. Kent and Co., Paternoster Row. Contains accounts of Billiards, Bagatelle, Chess, &c., taken from Captain Crawley's books without acknowledgment. Not in B. M.] C. C.

Take My Advice: A Book for Every Home, giving Complete and Trustworthy Information on Everything Pertaining to C. C.

Daily Life, Household Management, Domestic Cookery, Indoor and Outdoor Games, &c. &c. By the late Editor of the *Family Friend*. London: James Blackwood and Co. [Contains chapters on Billiards, Chess, &c., "adapted by permission from the works of Captain Crawley."]

(1874.)

- C. *Practical Billiards*. By William Dufton. London: G. Routledge and Sons. [Re-issued without alteration: apparently the unsold copies of the first edition, 1867.—Poor Dufton died, by his own hand, two days after the match for the championship, in May, 1877. Not in B. M.]

(1876.)

- C. C. *Billiards*. By Joseph Bennett, ex-Champion. Edited by "Cavendish." London: De La Rue and Co. [A re-issue, without alteration, of the 1873 book. Not in B. M.]
- C. C. *The Handy-Book of Games for Gentlemen*. Billiards, Bagatelle, Chess, Draughts, and Backgammon; Whist, Loo, and Cribbage; Bezique, Ecarté, Euchre, Drole, and all the Round Games. By Captain Crawley. 8vo, pp. 640—xii. London: Ward, Lock, and Tyler. [A New, Revised, and Enlarged Edition. The Billiards entirely re-cast, and illustrated with several new diagrams; and frontispiece of the Championship Match between Cook and Roberts the elder.]
- C. C. *Billiards: Its Theory and Practice*. By Captain Crawley. 8vo. London: Ward, Lock, and Tyler. [Tenth Edition, Revised and Enlarged. Not in B. M.]

(1877.)

- B. M. *Hoyle's Games Modernised*. [The original book, printed
7913 *aaa*. with a new title, from which the Author's name is omitted, but
C. C. retaining the Dedication and Preface, signed G. F. P.; with
Eight pages added, on Euchre and Spoil Five. The volume is
also issued in different styles. Altogether, there have been
published, up to this date, some dozen editions of the book. The
Collection in the British Museum Library is sadly incomplete.]
- C. C. *The Billiard Book*. New and Enlarged Edition, thoroughly Revised. By Captain Crawley, assisted by William Cook, for five years Champion of English Billiards.



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